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JULY 1951
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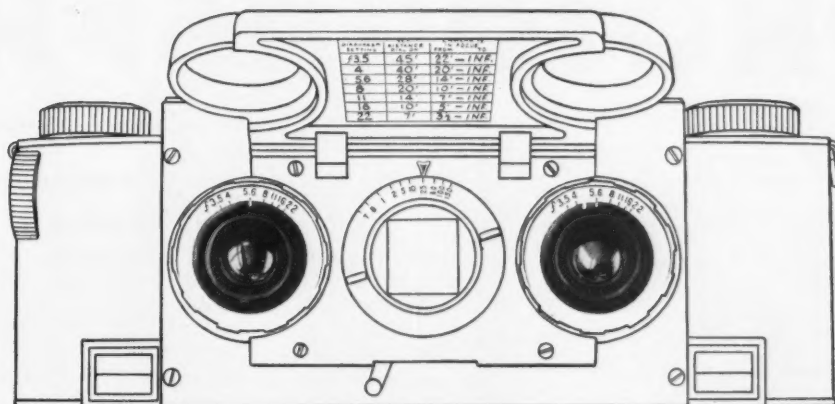
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Lesson in Lenses for Stereo Fans



No picture can be better than the lenses with which it is taken. The David White anastigmat lenses used on REALIST cameras are the finest, manufactured by the most modern equipment to meet the demanding stereoscopic requirements of today. You can depend on the David White anastigmat to produce exceptionally sharp pictures with amazing ease.

There are good reasons why REALIST owners take more and better pictures

Why 35 mm?

REALIST lenses are 35 mm focal length. This short focal length lens covers perfectly the approximately 1" square picture area of the REALIST. This gives REALIST pictures the wide field needed in Stereo. The angle on the diagonal is 49 degrees. The 35 mm focal length results in pictures of much greater depth of field than is found in most miniature cameras. A lens opening of f.8 at 15 ft. provides a sharp focus from 7 ft. 4 inches to infinity. That means more "good pictures" for you.

What Does "Anastigmat" Mean?

Anastigmat means "a lens corrected for astigmatism; one which brings horizontal and vertical lines to a focus on the same plane." David White anastigmat lenses are highly corrected for astigmatism, chromatic aberrations, flatness of field, etc.

Why Are REALIST Lenses Coated?

The Cooke-type David White anastigmat is coated to reduce reflection—or "flare"—between air-glass surfaces, of which there are 6 in each lens. Coated lenses provide considerably more light transparency. Uncoated lenses soften and reduce the brilliance of color transparencies.

Is Internal Focusing Important?

Internal focusing—that is, focusing by moving the film aperture plate instead of the

lenses—allows David White anastigmat lenses to be perfectly aligned and locked in place on the solid lens board. There is no wear on the lens mount—lenses cannot work loose or get out of alignment. This is an exclusive stereo feature of the REALIST.

Why "Matched" Lenses?

Stereo lenses must be paired according to precise requirements, mounted equally and carefully adjusted so the images fall on the film exactly level and aligned in every way. When two lenses are placed on a camera, problems are not merely doubled, but increased about eight times. David White anastigmat lenses are *microscopically* matched for flange focus and equivalent focal length under rigid control conditions.

Are European Lenses Better?

In the course of recent years, America has become the world leader in the manufacturing of precision instruments including fine optics and cameras. Milwaukee is a center of such precision work—and the David White Company, manufacturer of the REALIST, has an international reputation as one of the leaders in the field of precision instruments for over 50 years.

Are Square Frames Better For Stereo?

The REALIST established a standard stereo frame of 22 mm x 23 mm because it is the

classic shape for stereo, as well as for a number of highly technical reasons. Additionally, it provides for greater economy of operation—giving REALIST owners 16 stereo pairs per 20 exposure roll, 29 pairs per 36 exposure roll.

What Exclusive Advantages are Offered by the REALIST Stereo System?

Only the REALIST offers you the world's most complete stereo-photographic system—camera, mounting, viewing, projection—all closely integrated to simplify stereo and to give the stereo fan the maximum enjoyment of stereo photography. Compare the REALIST Camera with any other and see why only the REALIST can give you this completely matched, engineered equipment of the finest quality, broadest range, and greatest economy of operation. See your nearest dealer for complete information or write to us direct. David White Co., 303 West Court Street, Milwaukee 12, Wisconsin.

STEREO Realist

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OUR COVER

This month's cover photograph was taken at Malibu Beach, Calif., by Peter Gowland. It was made with a Rolleiflex, 1/250 at f/5.6 with a light green filter. The pretty model is 22-year-old Joan Evans.

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Requests Club Salons

Dear Sir:

The Connorsville Camera Club has a salon of 25 to 30 prints which we wish to exchange with salons of clubs of comparable size. Active membership numbers 20. We are interested mainly in clubs in different geographic localities.

We wish criticisms from other clubs and to learn what other clubs are using for salon prints. We plan to use these salons for free public exhibits to create new interest in our club.

I would appreciate any information . . . the names of persons or clubs with whom I might correspond . . . to arrange for these exchanges.

Yours truly,
L. Robert Young
329 W. 27th St.
Connorsville, Ind.

"Thank You!"—Hong Kong

Dear Sir:

Thank you ever so much for *The American Annual*. It is now one of the most prized books in our library. We feel proud that Hong Kong is also represented in its pages.

Thank you again.

Yours very truly,
P. A. Dragon
Hon. Salon Secretary,
Photographic Society
of Hong Kong
217A Prince's Bldg.
Hong Kong

Congratulations

Dear Mr. Wright:

First I want to congratulate you and the publishers for having the courage to devote your magazine to thinking photographers. . . . It will serve as a rallying point for those interested in some of the vaster aspects of the field . . . a far more vital service than that of popular types.

. . . I especially enjoyed the January Mid-Century Issue which, from what I hear, made a lot of people sit up and hope that at last someone was going to light the way.

. . . Photography is in a stage of stagnation. That it is breaking out is evident in the farsightedness of edi-

tors of the picture magazines and such publications as *Harpers Bazaar*. I do not feel that, *ipso facto*, the pictorialists should all be cast to the lions or that the salons are 100 percent wrong. Many of today's pictorialists are doing some magnificent work. Just where we are going to separate pictorialists from realists is something I cannot say.

In perusing some articles on modern photography, I feel they become so erudite and obtuse as to make little or no sense. . . . I consider Mr. Valentine's article to be that type. When I finished, I didn't know whether he was "for or agin" because his line of reasoning was not clear.

I did like the illustrations with Valentine's article and "Pop Sez" this month. Since I know Allen Downes fairly well, it was interesting to see one of his pictures.

Sincerely,
J. Stanley Nixon, PSA
Nixon Camera and
Photo Supply Co.
3044 Delaware Ave.
Kenmore 17, N.Y.

Bouquets from India

Dear Sir:

I have been a regular reader of your magazine, and I always look forward to the coming issue with ears up. I read my copy from cover to cover with the result that photographically I am much wiser.

. . . Lately I have taken special fancy to "Pop," and I read him as soon as I receive my copy. As I read it, I feel as if he were sitting by my side and talking to me in his affectionate and inimitable style—a real good Pop, isn't he? My hat's off to him. Here's wishing him many, many such appearances in *AMERICAN PHOTOGRAPHY*.

Yours faithfully,
P. N. Mehra, ARPS
26 Elgin Road
Allahabad (U. P.), India

Wishes to Exchange Ideas

Dear Sir:

As a reader and admirer of your magazine, I wonder if . . . any of your readers . . . would like to exchange letters, prints and photo magazines

or books and suggestions with me?

I will reply to anyone, male or female, who cares to write.

I am around 30, a keen amateur photographer, interested mainly in portraiture and table-top work, although not adverse to landscape work. I live in almost the center of England, in one of the loveliest counties.

Yours faithfully,
Victor White
Hathern House
Brimington Common
Chesterfield
Derbyshire, England

Bermudan Fan

Dear Sir:

I assure you, I take great pride in sending this cheque for a three year subscription to your truly wonderful magazine, AMERICAN PHOTOGRAPHY. I have read and reviewed most of the magazines on the market, and AMERICAN PHOTOGRAPHY is my choice.

I'm sure as long as AMERICAN PHOTOGRAPHY is written and printed along the same lines, you and the persons responsible for its publication will

have the magazine remain supreme among the others, at least this is my own opinion, and I think you will share it with me.

David J. Burgess
Devonshire, Bermuda

Too Many Nudes!

Dear Editor:

How many photographers are able or can possibly photograph the nude? A mild estimate is one in one million; therefore, you are catering to the minority, not the majority. Cut short your nude photographs. Nude models cannot and never will fit into real photography. They belong in a book entitled *Nude Photography*, of which probably not more than 50 would be sold a month.

Four pages of a female showing her breasts. Is that photography? Come now boys, let us get closer to real facts.

Sincerely,
Bruce Mattern
45 Franklin St.
San Francisco, Calif.

P.S. More photographic facts and less nude foolishness.

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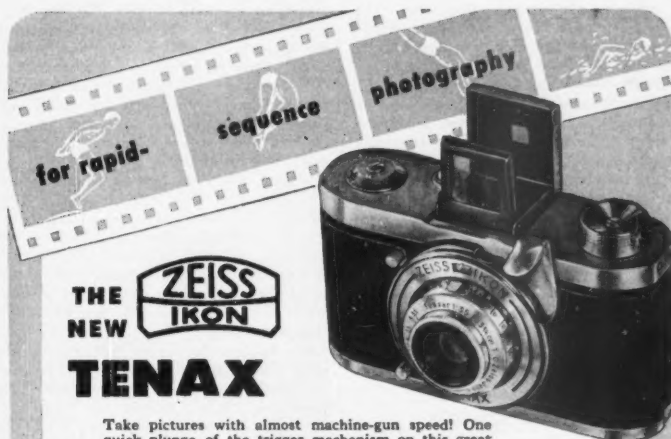
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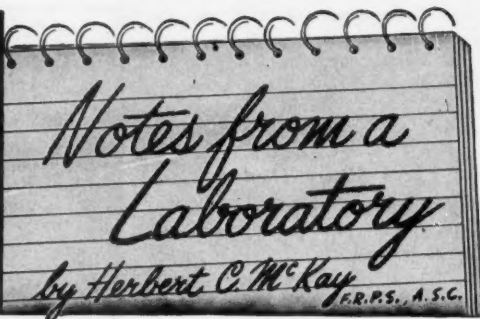
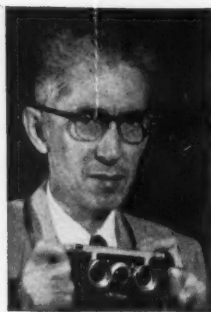
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THE RESULTS from testing of the Harrison color attachment for the GE model DW exposure meter are very satisfactory. To attach the color meter, the hood is removed from the GE meter and the attachment is clipped on. The meter is pointed in the direction of the source of light. Rolling a finger along a wheel at the bottom, the user sets the meter needle at 10 or 20. Either number may be used as a known starting point.

The wheel operates a lengthwise shutter which regulates the amount of light. As soon as the meter is pre-set, the wheel is released and a second filter is allowed to drop into position. The meter needle now moves to a different reading, because the two positions of the plunger bring two different filters before the cell of the meter. One is graduated blue, the other graduated red. The difference between the red and blue readings is the index of the color of the light.

A table that is part of the attachment gives color temperature for any reading of the meter. It also indicates the correct filter to be used with tungsten, photoflood or daylight color film.

Results have been more uniform and therefore more satisfactory than with the visual color meter. In fact, this attachment should be adequate for all amateur work. For example, I tested a photoflood lamp. Instead of the normal 3400K, it read 3100K. A new 3200 lamp was read to be just over 3100. (To have this lamp within 100 degrees Kelvin of the rated 3200, when no voltage control was used, is very good.) In checking, the 3400 photoflood was found to be used for more than half its rated life period. Flood lamps start losing blue almost as soon as they are first used.

Then some 4500 fluorescents were tested. They read from 4300 to 4800, remarkably close for an article with flexible color output.

Daylight readings were close to normal except direct sunlight, which was slightly under average. But this is a local condition of Florida, reflected in red tones in daylight films which require a slightly lighter filter than in the northern part of the country. I use one step lighter than normal to correct type A.

The Harrison color meter attachment is capable of giving great improvement in color quality, especially in shadow and hazy to dull light. It is easy to use an exposure meter. If you use a GE meter, you already have half the color meter.

A Swiss color meter has just been announced. So far I have not had a chance to

test it. This meter is pointed at a source of light. Then a disc is turned until the meter needle indicates zero. The disc reading is then the color of light.

The disc also carries line drawings of the sun and a light bulb. If the disc's secondary index crosses the sun, the light is suitable for daylight film. If the index crosses the light bulb, the light is suitable for type A film. Advance notices of this color meter are most interesting although it costs more than an exposure meter.

I believe color correction will receive more attention from amateurs. In shade, haze or burning sun, with old or new floods, in a light or dark room, under any conditions which make color work possible, they will be able to obtain results which they have known before only in exceptional shots.

Conquering Pink Eye

Another of the new accessories is designed to conquer photographic pink eye. The modern close-coupling flashguns cause the eyes of some of the subjects to appear bright red. This is caused by a reflection from the eye. The closer the flash to the lens, the more frequently pink eye appears. Moving the flash only a few inches away greatly reduces the number of pink eyes. They may be almost completely prevented by use of an extension flash, but it's too much trouble for many amateurs.

A practical compromise is Kalart's Compact De Luxe flashgun. The conventional tubular body contains two intermediate batteries. Along the bottom is a shoe which fits conveniently into the flash stirrup of the Realist. At the top is a concentrating reflector with snap-on socket and built-in test lamp. Because the bulb is raised only five inches, the number of the pink eyes is greatly reduced.

What's New in Stereo?

Stereo is now firmly established and no one regards it as an experiment or abortive attempt to reincarnate a past dream. In the words of one large dealer, "Stereo is the hottest thing in photography." And there are symptoms which show this is very true.

Did you ever stop to think that when manufacturers start to bring out accessories and gadgets, the field involved is firmly entrenched and has an impressively large number of followers?

Never a Lost Film!

Why are films lost? Mainly because the return card isn't filled out. Many films go to every laboratory without any identifica-

tion. But it's not all the sender's fault. From the time the film is mailed until it is returned, about 50 people handle it. Almost anything can happen. The return name may be obliterated. Mistakes are made in the lab because no organization can be perfect.

Most unidentified films are processed and held for identification. If one of these was yours, could you give a clear description so a stranger could pick it out from many others?

Here is another angle of the situation. If you take a cruise, you fill your kit with film and ship each roll to the lab as you can. Each roll has your name and address on the return card. When you get home, you have a couple dozen rolls. But, you've forgotten what half of them are, probably can't even arrange them in chronological order and end up with one out of five unidentified.

Fortunately you can provide film with positive identification. A folding device half as large as a match box is a tiny copying easel similar to the larger movie titlers. When you load the film, slip the easel over the lens and insert a card bearing your name and address. Then expose this. When the film comes back, your name and address will be in the blank space usually found between the first pair of pictures. If the film is lost, it is identified without any confusion.

I use two identifiers. The name goes on the first, and the last pair exposed gets a number, date, place and other brief data. This index makes it possible to identify every roll.

A New Plastic Slide

Amateurs have complained vigorously about the tedious routine of binding slides ever since the first lantern slide was produced. Since then, the rigid cardboard with slip-in pockets and the metal-clad instant binders have been most popular.

A new black plastic slide has been invented. Molded depressions are spaced and sized so the glass and films can just be dropped into position. The result, a precision stereo mounting.

A glass slip is first laid on the slide, then two films with their ends resting in preformed depressions and a second glass slip. Finally, a die-cut sealing label, backed with permanent adhesive, is pressed over the face of the slide. This face is minutely depressed so no raw edges remain. The paper, pressed firmly down, seals the slide and binds the assembly together.

The finished slide is no thicker than the usual glass bound slide. For those who prefer glass protection for their films, this seems to be the best solution yet offered. The same type of mounts, 2x2 inches, are available for single color films of standard size.

Prismatic Close-Up Lenses

Most amateurs are now familiar with the prismatic close-up lenses for stereo. These are very satisfactory except at a distance of less than one foot, when the parallax becomes somewhat violent and some people object. This is a matter of individual taste. Used at 14 inches or more, these lenses are satisfactory to most.

The lenses are mounted in metal rings and fit the standard series V filter holders, standard for the Realist sun shades. So that the lenses may be easily positioned upon the camera, marks on the rim show

the prism axes. As with all supplementary lenses and particularly close-up lenses, in which the depth is limited, as small a stop as possible should be used. In other words, because the normal field depth is slight in all close-up work regardless of the lens, a small stop is advisable. However, we have used prismatic close-up lenses satisfactorily for stereo.

Wide Angle Lenses

And, of course, the subject of supplementary lenses brings up the subject of wide angle lenses. Most amateurs are familiar with the constant need for a wide angle lens for stereo as for planar. The increase in field width through the use of slip-on cells is usually minute. So, the satisfactory wide angle lens of quality more often consists of an auxiliary lens system than a simple cell.

I just tried out a pair of such auxiliary wide angle lenses and found them satisfactory. To get any greater advantage would require actual wide angle lenses in the camera, a costly operation. With auxiliary lenses, the field is increased in width between 15 and 20 percent. Incidentally, these lenses have such short focusing range that they may be used at a fixed setting for most outdoor distances.

Like all supplementaries, they perform better if a moderate stop, $f/5.6$ or smaller, is used. But such lenses provide a valuable increase in the scope of the day's work.

A new light will give top color quality that is brilliant and steady in the viewer. It will also save the trouble and expense of replacing batteries every few weeks, for the electric cord has a tiny transformer built into the end of the plug. Attached to a battery, the cord then passes through a hole in the viewer casing. Thus there is a steady ac light, fully bright and of correct color value for most of the life of the bulb.

35mm Stereo

There was a time when the photographic world rose as one man and stated without reserve that no serious pictures could be made on 35mm film, that 35mm cameras were nonsensical toys and that anyone who approved of them displayed his ignorance of photographic fundamentals. This continued unabated for three years. Even then, ground was given grudgingly. Incredible, isn't it?

But what of today?

Of course, the old timers in stereo are numerically weak, but their cry is just the same: 35mm stereo is a passing fad unfit for serious stereo. But it's peculiar that most of these people insist on the 3x6-inch print, usually gold toned and mounted on cardboard for the old time parlor viewer. And they cite plenty of technical reasons to show that this is the only respectable stereo medium.

I'm willing to argue because I'm one of the old timers myself and have worked in stereo almost as long as most of them. (Not quite, for a few antedate me by 10 or 12 years.) I have used most types of standard stereo equipment in that time: the stereo view camera, stereo Graflex, stereo Graphic, Kodak stereo Hawkeye, Verascopes, Bloc-Notes, Ernemann, Voigtlander and reflecting models of the Rollei family and the



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A full line of interchangeable lenses is available, in addition to extension tubes and microscope adapters. Beautifully proportioned, finished in top grain leather and satin chrome, the Primar Reflex II is truly a camera to cope with any photographic problem. See it at your dealer today!

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Just published . . .

. . . TWO NEW PHOTO BOOKS

PHOTOGRAPHIC MAKE-UP, by Jack Emerald, AIBP, ARPS

\$4.75

In his foreword to this new imported British volume, Hollywood's Max Factor, Jr., says, "Mr. Emerald has skillfully concentrated a wealth of information which can serve to further the cause of photographic distinction for both professional and amateur photographers. The volume must appeal, too, to those who esteem superb portrait photography as an art form."

The book's 136 picture-packed cloth-bound pages deal with basic make-up technique, corrective technique, character make-up, make-up in color photography, clinical make-up. Page size: 6x9 inches.

FILM AND ITS TECHNIQUES, by Raymond Spottiswoode

\$7.50

In a manner completely acceptable to the professional film maker, yet thoroughly understandable and of great value to the amateur cinematographer, Mr. Spottiswoode presents the essential, unwritten lore of documentary film making.

A big 6x9-inch book of 534 pages, this brand new volume includes, among others, the following chapter heads: How a film starts; The camera; The cutting room; The library; indexing time and space; synthesizing space and time; The irreplaceable negative; The laboratory: studio Grand Central; Production Techniques: color and 16mm; Sound: getting it onto film; Sound: getting it onto the screen; Some studio techniques; Film and television; Stereographic art; Music without instruments.

Author has directed and produced documentary films in England and Canada, as well as the United States.

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Voightländer stereoflektoscope. I have used paper prints and transparencies on glass and film with innumerable, complicated toning and tinting processes. The best work of the world's best stereographers and many reputedly natural color prints have come my way.

But I never really saw a stereogram until I saw 35mm natural color stereos!

There is just as much difference between the modern 35mm stereo, which newcomers take so casually, and the old paper prints as there is between paper prints and planar photography.

Moreover, I know of just one man whose stereos in 6x13-inch color are made up to the modern standard, a standard which demands color. I must fairly admit that his flower studies are the finest I've ever seen anywhere. He is now starting with 35mm. I fully expect his 35mm pictures to be just as outstanding. This is a case of an exceptional man rather than a demonstration of the supremacy of a size.

It is all right to cling to old traditions and proved processes, but there is another side to the picture. Age alone is no criterion. It helps wine and cheese, but look

what it does to butter! Neither miniature size nor natural color process is very new. Even applied to stereo, both are past the infant stage.

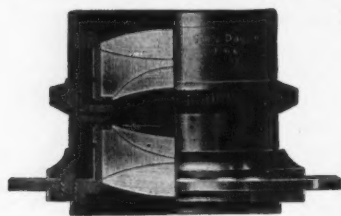
Here is something else. I'm not sure how many stereo cameras were used by amateurs in this country 10 years ago. I'd say not more than 200 or 250. Most supplies were imported. Equipment was limited and carried by only the largest dealers.

How many cameras are in use today? I'd say that the information available indicates more than 30,000. That's 100 to-day for each one 10 years ago.

Why?

Finally stereo has reached the development which satisfies the general public, the court of appeal whose decision is final. Stereo is at last good and acceptable. Could anyone ask for a stronger approval of the 35mm color stereogram?

It's the old miniature camera story again. I have no objection to anyone lugging around a great 5x7-inch stereo Graflex, but I do object strenuously to hearing that 35mm stereo is inherently inferior to the larger sizes. And I will continue to hold this opinion until someone shows me larger stereos that are equal or superior to selected examples of 35mm color stereo.



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Close Ups

This month we print the second of Minor White's series of articles on concepts in photography. A number of readers recently polled have named the first one, "Your Concepts Are Showing," as their favorite article in the May issue. White is head of the photography department of the California School of Fine Arts and very active in all photographic affairs on the West Coast.

On page 446 we present a writer familiar to all of our readers who see the British photographic publications. He is Stuart Black, FRPS, who does the column signed "The Yarnier" for the *British Journal* and the monthly feature, "Conversations at the Club," for the *Amateur Photographer*. In addition to a successful professional career (he is also a Fellow of the Institute of British Photographers), he maintains his interest in photography as a hobby.

Lou Jacob's name is one which will be familiar to even more of our readers. His articles and columns are often

seen in the photographic press. His appearance on pages 403-5, however, is in the role of a photographer rather than as a writer.

John Reiner, author of "Nudes Without Faces" on page 414, is known to many of the younger generation of photographers through his teaching at the School of Modern Photography in New York and to a wider audience through articles elsewhere in the photographic press. John has a new book in preparation on fashion photography based on his teaching and his practical experience.

A few weeks ago a group of beautiful prints came in the mail, the work of G. Paul Bishop, who before the war had been one of the leading glamor photographers. These prints are entirely different from his previous work. They are small and with superlative print quality. As you will see on page 399, they are also uncompromisingly honest. Nicholas P. Lafkas has brought us the story of Bishop and his methods.

NEXT MONTH

In "Food Photography" Becker Cathell discusses in the August *AMERICAN PHOTOGRAPHY* some of the techniques and tricks involved in taking mouth-watering pictures of strawberry chiffon pie, devils food cake and gingerbread with whipped cream. When having its picture taken, food can be as temperamental as any prima donna—and it needs make-up and stand-ins.

Joseph S. Friedman makes a welcome return to the pages of *AMERICAN PHOTOGRAPHY* in the August issue. In the first of a series on "The Latent Image," Friedman will take you back into history to tell you about efforts to create images by the agency of light, and the development of theories of the latent image.

Particularly appropriate at this time of the year is the article, "How to Get

Good Black-and-Whites from Your Color Negatives," scheduled for the August *AMERICAN PHOTOGRAPHY*. Written by J. H. Stellwagen, this article tells you how to use Varigam paper in turning your prized transparencies into equally-prized black-and-whites to hang on your wall—or to enter into salon competitions.

Whether or not you use a box camera, you will be interested in how some photographers today are making outstanding photographs through this medium. The August *AMERICAN PHOTOGRAPHY* brings you two articles written by two box camera artists of widely different approaches.

Also: "Covering the Zoo," "Making Abstract Photographs from the Nude," Pop Jordan, Herbert MacKay, Henninger on Speedlight, Salon Section, Sam Grierson and Camera Club News.

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Press Photographers Need Help

AERICAN PHOTOGRAPHY is not, in the ordinary sense, a news magazine. The necessities of publishing require that the material on its pages be written and edited many weeks before it actually reaches the newsstands, and its contents are chosen because they will remain "news" long after this and the other photography magazines report them.

However, occasionally, as this month, it becomes necessary to alter the make-up at the last moment and to take out a story to make room for another of more pressing importance. We have made room in this issue for the lead story on the increasing difficulties of the news photographer because this is an issue which affects all of us. It affects us as customers of the newspapers and weeklies, it affects those of us who earn our living in photography, it affects even those of us who go on occasional jaunts for pictures outside the home.

Even the amateur is being interfered with seriously these days in many sections of the country. Many places, such as the industrial regions in the east, frown on even the most casual snapshooting, and amateurs have been arrested and detained for carrying cameras innocently into "forbidden areas."

It is even rougher for the working press. These men have a difficult job at best, and most of them live up to their responsibilities admirably. Go back in the files and see how far we have come in 20 years. Pictorial coverage is better conceived and better executed than it ever was before, and the men who do this work bear no resemblance to the alcoholic roughnecks of caricatures like *The Front Page*.

Nevertheless, there is a mounting list of violence, abetted in many instances by the authorities, offered press photographers as they try to carry out their job. The battle has been fought and won for the reporter-

with-words who tries to cover events for his publication, a battle beginning earlier than our Bill of Rights. The battle has now to be fought and won for the reporter-with-film to cover these same events adequately and honestly for the same publications.

We need state laws and we need a national law to define their rights and to see that these rights are enforced by properly constituted authority.

New York and New Jersey have led the way in passing bills to this end. Every photographer should urge his own state congressmen to follow suit and should write his national legislators to urge that such a bill should be introduced as soon as possible into Congress.

The National Press Photographers Association has so far led this campaign almost alone. It is time for the rest of those who carry a camera, whether for a living or for pastime, to get behind them and help in a necessary cause. The NPPA is doing a good job. There is no reason why they should do it alone.

In passing, it should be noted that the NPPA is doing a good job in many ways—raising standards, serving as an information center, striving for the benefit of the working photographer in every possible legitimate manner. It should be widely supported, particularly in matters like this one which affect us all, and every cameraman working for the press should carry a membership card.

This can become a direct threat to every one of us. Every reader should take the time to write his state and national congressmen to urge the immediate introduction of such a bill. Every camera club should discuss this and write as a group.

Turn to the opposite page now and read about a few of the instances which have happened.

But don't shrug it off. Let's have a flood of letters.

A SMASHED CAMERA and a lacerated face were suffered by Phil Harrington of the Minneapolis Tribune when he was attacked by a young parolee and his father. (Photo from the files of the National Press Photographers Association, taken by Russell Bull of the Minneapolis Star.)

**OPEN
SEASON
ON**

PRESS

PHOTOGRAPHERS



Carrying out Their Photo Assignments, Press Photographers are Being Assaulted and Manhandled; AMERICAN PHOTOGRAPHY Presents a Shocking Account of Indignities Suffered by News Cameramen

By
SAMUEL GRIERSON
and
W. M. AMUNDSON

IT'S TIME to call an end to the "open season" on press photographers! They're tired of being bullied, shoved around and beaten up while trying to carry out their photographic assignments.

The press cameramen don't believe that a black eye, a gashed head or a smashed camera should be part of their reward for attempting—often under extremely hazardous conditions—to give the American people an honest and accurate coverage of local, national and world events.

Instances of press photographers being physically beaten and humiliated—often by the men we expect to *defend* our freedoms and democratic privileges—are increasing alarmingly.

The photographers are demanding that they be given adequate protection under the law.

The problem was impressed upon the American public recently when General of the Army Douglas MacArthur landed in Honolulu on his triumphal return home from Tokyo. Press photographers representing dozens of newspapers, press services and magazines were on hand to record the historic occasion. The American people eagerly awaited details. Circumstances surrounding MacArthur's abrupt dismissal were having a tremendously significant im-

pact upon the entire conduct of our foreign relations in a war-jittery world.

In addition of course, there was electrifying drama surrounding MacArthur, the man and the soldier—the “hero of Bataan” returning to the United States after 14 years to tilt lances with the President of the United States.

The press photographers—cameras poised—were prepared to throw into motion the process which in a few hours would send a dramatic picture story rolling off hundreds of presses across the nation.

It was a tense, exciting moment. On-lookers surged across the field. The photographers tried to get in position to shoot their pictures from behind a rope barrier held by a circle of Air Force police.

Then the trouble started for the hard-working cameramen.

Carl Mydans of *Life* magazine, who had known MacArthur personally for many years, was standing behind the line which photographers were asked not to cross. An Air Force policeman suddenly grabbed his arm, twisted it behind his back and pushed him. Angered at this unprovoked attack, Mydans protested. An Air Force captain told him to “shut up and get out of here.”

Other photographers were getting similar bully-boy treatment from men wearing the uniform of the world’s greatest democracy. A newsreel cameraman, Brownie Ku, had his lip cut when a military policeman banged a heavy camera into his face.

K. Shimoyaki of the Honolulu *Advertiser* was knocked sprawling to the ground by a policeman. Other photographers were shoved, pushed and cuffed around.

What was their offense? They were working at their jobs of covering for the American public a story that would have been a difficult and exacting assignment under the most ideal conditions.

Apologies, of course, were forthcoming from assorted admirals and generals. But the Honolulu incident was only one of the most recent and most publicized of a long series of incidents in which press photographers, trying only to give the American people the news coverage they demand, have been physically mistreated.

Violations of the cameramen’s dignities and rights as hard-working newsmen and as individuals have been committed by policemen, public officials,



PHYSICAL INJURIES and damage to equipment were sustained by the four photographers above from the Baltimore News Post when they were attacked by the Baltimore police while covering a story at central police headquarters. Left to right, Fred Kraft, who suffered a blow in the mouth and a broken flashgun; James Kelmartin, who was knocked from a ramp and had a broken reflector, holder and bulbs; Ivan Young, who was given two cracked ribs and a punch in the mouth and had his camera damaged; Jack Shipley, who was shoved around by policemen and had his camera and reflector broken. (Photo by Peter J. Rowe of the Baltimore News Post.)

screen celebrities, muscle-conscious athletes, social leaders and officious citizens.

Press photographers are now demanding both state and federal legislation to protect them while carrying out their assignments.

AMERICAN PHOTOGRAPHY, concerned over unjustified and senseless attacks on press photographers—who for many years have done a magnificent job of photo journalism—sent a representative to the New York offices of the National Press Photographers Association to go through the files of that organization and to bring to light some of the less publicized assaults upon news cameramen.

The picture is appalling.

Let’s take a look at a few of these sickening incidents in which press photographers have been mistreated and humiliated:

PHOTOGRAPHER IKE VERN and Writer Booton Herndon of *Redbook* magazine were assigned to provide a sympathetic coverage of the dislocation of the people of Ellentown, S.C., who were being moved from their home to make way for a new H-bomb site. The newsmen explained their intentions to the mayor and other civic

leaders and emphasized the fact that their story would be sympathetic and factual. On a Sunday morning, they were stationed outside of the church to photograph members of the congregation who had agreed to pose after the service. Two or three men came out of the church and were asked if the service was over. They answered by attacking Photographer Vern, and they were joined in their senseless assault by about 20 additional townspeople. Vern received a black eye, multiple bruises around the head and shoulders and an injured ear. Herndon, who went to Vern’s aid, also received a beating for his trouble.

★ ★ ★

ARE POLICE more interested in protecting the “privacy” of lawbreakers than in the rights of the people to be given story and picture details on law violations?

The town: Fort Worth, Texas, during an anti-gambling drive. Photographer John Stegall of the Fort Worth *Press* was assigned to cover the removal by law enforcement officers of a number of slot machines from the swanky Fort Worth Colonial Club. Several members of the raided country club grabbed Stegall after he had made shots of the seizure. The men

forcibly held him while one member wrenched two plates from his camera. Stegall protested the attack to the police, but an officer refused to intervene in the scuffle and would do nothing about getting Stegall's holders back. In a hearing before the Fort Worth city manager, the officer denied that he had seen the film holders taken from Stegall.

★ ★ ★

LEO (THE LIP) DUROCHER, now manager of the New York Giants, threw a punch at a California news photographer seeking to take his picture a few years back. However, sports writer Dan Parker of the New York *Mirror* polished off the incident this way: "... The cameraman helps the Durochers earn their salaries. Perhaps a good dose of the silent treatment that photographers occasionally give characters who are suffering from enlargement of the cranium is just the thing Durocher needs. I don't think anyone will suffer through not seeing his mug in print. I know that I'd rather look at Gargantua, Barnum's gorilla or Cockoo the Bird Girl at Coney Island."

★ ★ ★

ARE ATTACKS upon news photographers a part of the great American sports event?

Danny Jacino, Pittsburgh Associated Press cameraman, was assigned to cover a game between the Pittsburgh Pirates and the Brooklyn Dodgers. Apparently, the raucous "bums" were in a bullying mood. Suddenly a group of them set upon Jacino and beat him up. This is by no means the only incident of abuse to photographers while covering ball games in major league parks. The National Press Photographers Association lodged strong protests with National bigwigs in the Jacino incident.

★ ★ ★

KU KLUX KLAN hoodlums, however, found more than their match a few months ago in Paul Nielson, staff photographer for the Miami Daily News. Nielson, along with other newsmen, attempted to observe a meeting of the Klan in Hialeah, Fla. As newsmen approached the meeting, armed Klansmen intercepted them and started to rush them off the premises. Two of the pistol-packing Klan members wound up in a nearby canal as a result of Nielson's well-aimed punches. A third hooded warrior rushed off for reinforcements, and the newsmen left. The Hialeah police declined to make

National Press Photographers Association Leaders Had This to Say To AMERICAN PHOTOGRAPHY:

PRESS PHOTOGRAPHERS HAVE BEEN VICTIMS OF MANY ASSAULTS, AND THE NUMBER OF REPORTED ATTACKS IS INCREASING. THE MEMBERS OF THE NATIONAL PRESS PHOTOGRAPHERS ASSOCIATION, DETERMINED TO HALT VICIOUS AND UNPROVOKED ONSLAUGHTS, ARE PARTICIPATING ACTIVELY IN PROMOTING LEGISLATION THAT WILL PUT TEETH IN LAWS DESIGNED TO GIVE WORKING NEWSPAPER MEN THE FULLEST PROTECTION.

AGGRESSORS INCLUDE NOT ONLY HOODLUMS BUT ALSO PEACE OFFICERS, AND LATEST ATTACKS INVOLVE THE ARMED FORCE POLICE. ALTHOUGH AN APOLOGY USUALLY FOLLOWS, WE ARE NOT CONCERNED WITH APOLOGIES. WE ARE CONCERNED WITH THE PREVENTION OF ASSAULTS AND THE PUNISHMENT OF THE GUILTY AS A MEANS OF PREVENTING FUTURE INCIDENTS.

—KEN McLAUGHLIN, PRESIDENT
NATIONAL PRESS PHOTOGRAPHERS ASSOCIATION

NO FAIR-MINDED PERSON CONDONES UNPROVOKED ATTACKS ON ANYONE. ATTACKS ON NEWS GATHERERS, REPORTERS OR PHOTOGRAPHERS SEEM EVEN MORE REPREHENSIBLE SINCE THEY AFFECT NOT ONLY THE INDIVIDUAL ATTACKED BUT ALSO THE PUBLIC AT LARGE.

I AM ALARMED AT THE GROWING INCIDENCE OF UNPROVOKED BRUTAL ASSAULTS UPON NEWS GATHERERS IN PURSUIT OF THEIR LEGITIMATE DUTIES. I DO NOT KNOW WHAT IS CAUSING THIS INCREASE, BUT I DO KNOW THAT THE ATTACKS TEND TO CURTAIL PROPER COVERAGE OF NEWS EVENTS IN WHICH THE PUBLIC HAS A LEGITIMATE INTEREST. I BELIEVE THESE ATTACKS ARE A GROWING MENACE TO THIS COUNTRY'S CHERISHED PRINCIPLE OF FREEDOM OF THE PRESS.

IF THESE ATTACKS ARE ALLOWED TO GO UNPUNISHED, EVENTUALLY IT WILL REACH THE POINT WHERE ANYBODY CAN INTERFERE WITH THE COVERAGE OF NEWS EVENTS. WHILE WE NEWSMEN DO NOT CONSIDER OURSELVES "SPECIAL" CITIZENS, WE DO THINK THAT THE NATURE AND HAZARDS OF OUR CALLING REQUIRE PROTECTIVE LAWS SUCH AS ARE ON THE STATUTE BOOKS OF NEW YORK AND NEW JERSEY AND ARE PENDING IN OTHER STATES.

WE BELIEVE THAT THE FREE PRESS OF THIS COUNTRY WILL BE BULWARKED BY SUCH LAWS. ALREADY PUBLIC AND PRESS SUPPORT IS RAPIDLY BUILDING UP FOR THEIR PASSAGE.

—JOSEPH COSTA, CHAIRMAN OF THE BOARD,
NATIONAL PRESS PHOTOGRAPHERS ASSOCIATION

any arrests when they arrived tardily on the scene.

★ ★ ★

ARE PHOTOGRAPHERS to be mistreated by private Gestapos?

Press photographers in Detroit were attempting to cover a fire at the Dodge plant of the Chrysler Corp. The Dodge strong-arm "protective force" moved in. Several of the photographers were forcibly thrown off the company prop-

erty. Others were held in "protective custody." Both photographers and reporters were slugged, shoved and hauled through the mud. The usual apologies, of course, were tendered.

★ ★ ★

HOW ABOUT "FREEDOM" as preached by the nightshirt warriors?

Pat Ford, photographer for the Orlando, Fla., *News-Journal* had a close call—and his camera smashed—when

he was covering a Klu Klux Klan rally. While a Klan orator was loudly prating of "freedom," Ford got a picture of the speaker's car and of his bodyguard. The orator was speaking from the shrouded interior of an automobile. Ford moved his camera to take a picture of the small crowd, and then a Kluxer grabbed his camera and smashed it to the ground. No arrests were made.

★ ★ ★

HOW FAR CAN brass hats go?

At the Oakland, Calif., army base military police barred newsmen from covering the wedding of an army captain to a Japanese girl. The wedding had aroused considerable public interest because of the importance of the girl's family in Japan. One photographer (unnamed in the NPPA files), who was seeking to carry out orders from his editors, was jailed for an hour and generally "mistreated" before he was finally released. He had an unpleasant, humiliating experience, and neither he nor his fellow photographers obtained any pictures because of the high-handed army tactics.

★ ★ ★

MURRAY BECKER, Associated Press chief photographer, was on his way home from a victory dinner for the New York Yankees in the Hotel Biltmore. His wife was accompanying him. A police car swung alongside of him when Becker honked his horn at

stalled automobiles and ordered him to pull over to the curb. When he said he was a press photographer, Becker was forcibly pulled out of the car by the throat. At the precinct station he was dragged on the ground and beaten around the head and face. His wife had been left in the car in a near-hysterical condition.

The incidents go on and on:

250 longshoremen—armed with sledgehammers, axes, knives and rocks—attacked and beat four photographers in Dales, Ore. . . . A Los Angeles *Examiner* photographer was roughed up by members of the Hollywood American Legion Post No. 43 when the members decided that no pictures would be taken of the removal of the body of a boxer who had died in the ring during a legion-sponsored bout. . . . A New York *Journal American* photographer was slugged at a New York film preview. . . . Two executives of an Indiana corporation ganged up to beat a photographer from the Indianapolis *Times*. . . . A movie star and her husband "kicked, choked and punched" photographer Donald Sandusky of the Los Angeles *Examiner*.

What's to be done about these gratuitous attacks upon press cameramen?

That is a question that is getting the attention of newspaper organizations, editors and, particularly, of the Na-

tional Press Photographers Association.

Most jobs carry certain hazards. Certainly a press photographer risks his life and limb at fires and floods, on battlefronts and on countless other assignments.

Press photographers, in their zeal to provide American newspaper and magazine readers with outstanding photographs, have been severely injured and killed.

But the photographers are understandably tired of continually having to run the risk of brutal assaults resulting in physical injuries to them and in damage to expensive equipment.

The National Press Photographers Association has been engaged in a five-year fight for a federal law to protect newsmen on legitimate assignments.

Through the efforts of this diligent organization, several states have initiated action to provide protection for news photographers and reporters. New York and New Jersey already have laws to accomplish that purpose on the books. These laws specifically provide that anyone who attacks a news photographer or reporter while the newsman is engaged in his occupation or calling in any public place or gathering shall be guilty of a misdemeanor and subject to heavy fine or imprisonment.

At the instigation of the NPPA, legislation has been introduced in several other states, including Pennsylvania and Massachusetts.

But the NPPA does not believe that state laws alone will provide the final solution. The objective is a federal statute, which photographers maintain will go a long way toward deterring potential attackers from assaulting news photographers and reporters whenever the mood strikes them.

The NPPA points out that photo journalism and news gathering is interstate in character and that a federal law could be passed and enforced.

Photographers also maintain that a national law would be a long step forward in implementing the American principle of freedom of the press. Photographers and reporters could then cover stories assigned to them without fear of bodily injury and, in many cases, of actually being driven off their jobs by force.

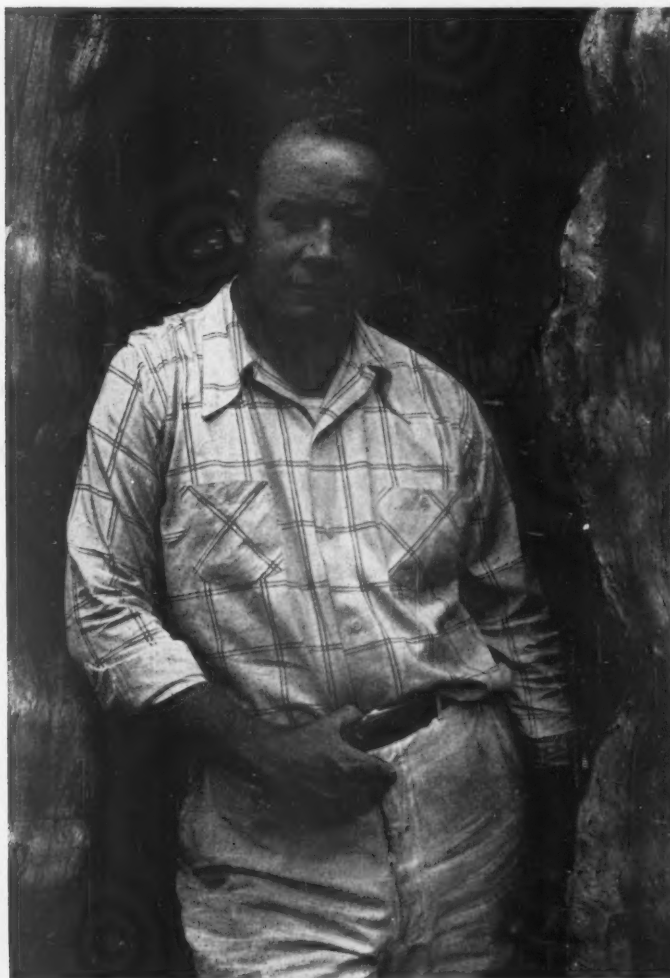
Redbook magazine has thrown its influence behind federal legislation. Following the shocking incident in Ellentown, S.C., where a *Redbook* photo-

(Continued on page 437)



PART OF A DAY'S work for Robert Stinnett, left, photographer for the Oakland, Calif., Tribune, was a smashed camera. He was attacked by Carl Nilson, center, while covering a fire at a warehouse used by Nilson's firm. (Photo by Sam Houston of the Associated Press, from files of the National Press Photographers Association.)

**Glamor, Flattery Have No
Place in Bishop's Portraits;
He Sticks to the Truth**



*Nicholas P. Lafkas
Introduces . . .*

G. Paul BISHOP

NOT LONG AGO an attractive young woman called at the G. Paul Bishop studio in Berkeley, Cal., to make an appointment for a portrait sitting.

"Are you familiar with my style of portraiture?" Bishop asked.

She wasn't.

"Do you want a glamor study?"

She did.

Bishop smiled and jotted something on a paper pad.

"I've written another photographer's name and address," Bishop said. "He'll be able to give you the kind of portrait you want."

The young woman left not realizing that Bishop specializes in a style of portraiture that few other commercial photographers would dare attempt.

That style is simply to show people as they really are. It offers no flattery and glamor—being the acme of flattery—is out.

When a subject sits before Bishop's camera he understands that he is going to get nothing more than what he came in with—his face as it appears without the benefits of soft lighting, retouching or other alteration.

According to Bishop: "God gave you a particular face. My job is to record it, not to undo or cover up what nature has done."

Realism Takes Courage

Few people have the courage to see themselves in this realistic light.

Curiously enough, Bishop was once one of the country's top-ranking glamor photographers. He adopted his present approach in the last war when he found a new set of values and became determined to pursue sincerity and honesty. He found he could achieve these pursuits in his work by showing people as they really are and became a follower of the purist school sometimes called the "f/64 Group."

Like other purists, among them Edward Weston, Ansel Adams, Alfred Stieglitz and Paul Strand, Bishop stresses naturalness, frankness and truth. Unlike other purists he is the first to apply the rigid rules of his school to commercial portraiture—a field which, for financial reasons, has traditionally sought to flatter its subjects.

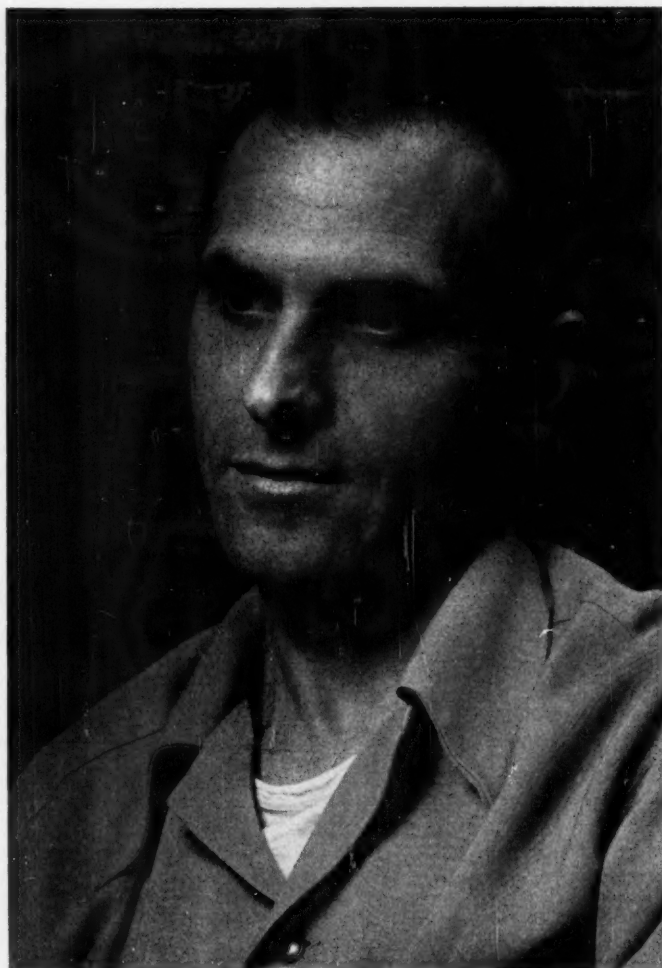
While Bishop's portraits are straightforward accounts of his subjects, his portraits are not mere snapshots or passport-type photographs. Each contains the elements of composition and photographic craftsmanship which lift it above the ordinary. What makes them inimitable is Bishop's intuitive ability to get through the subject's psychological shield to portray the real person.

Bishop's aim in each portrait is to show the nobility, potential or existing, which he believes lies in every man.

Bishop Seeks Sharp Focus

Bishop uses a 5x7 German view camera with a 12-inch focal length lens. He stops down to f/32 to get everything in razor-sharp focus from the point of the subject's nose to the background—including any freckles, wrinkles, blemishes, moles or other skin defects that might be in the area.

His exposure is usually 1/10 second, using a fast panchromatic film and one no. 11 flashbulb, high and to one side of the subject, with a silver reflector opposite to bounce back fill-in light.



The combination here of masculinity and gentleness is what Bishop strove for in this informal portrait. Reproduced same size as original print.

"You should never be conscious of the lighting when you look at a portrait," Bishop says.

But more important to Bishop than lighting and exposure is putting the subject at ease. Let's follow through a sitting to note his techniques:

A physician calls at Bishop's home and is admitted into the comfortable livingroom studio. He would not suspect it to be a studio because Bishop purposely keeps his photographic equipment covered so his subjects will feel at home. Bishop and his subject talk and Bishop shows him examples

of his work. The doctor looks at his watch and suggests they get on with the sitting. Bishop asks him to return in three days so that he may have sufficient time to plan the picture.

"Don't Dress Up" — Bishop

As the doctor is leaving he asks, "How shall I dress for the picture?" "Don't dress for the picture," Bishop warns. "Wear whatever you feel most comfortable in."

The doctor returns three days later (usually dressed for the picture) and again they talk and Bishop encourages

him to smoke for relaxation. While the conversation is going on Bishop uncovers his photographic equipment, arranges it and composes his picture on the ground glass. He is ready to shoot but doesn't.

Relaxation Is Important

By now the doctor has become self-conscious. Bishop invites him to inspect a new portrait at the opposite end of the room, while he quietly changes the position of the chair. When the subject sits down again he unconsciously turns his face in the direction which Bishop has chosen for the portrait.

Bishop refocuses on the chair, arranges his light, sets the exposure and inserts the film. Now he asks the doctor to sit down. What follows happens quickly and before the subject again has time to become self-conscious, the shooting is over. This sitting is typical in that the subject was a man. In the past four years Bishop has photographed approximately 15 women—a sharp contrast with pre-war days when

his clientele was almost exclusively female.

When Bishop opened his plush studio in Oakland he had just finished a training course in glamor photography at a Hollywood movie studio. He had hardly unwrapped his bear rug and set up his spotlights when customers began calling. In a few years Bishop's wallet grew thick and his bear rug wore thin. So did his patience. Glamor photography offered him no means of self-expression and he felt a general unrest.

This unrest was still with him when he entered the U.S. Navy in early 1942 and was made a senior photo

Photos on pages 400-402 by G. Paul Bishop. Portraits of Andrew C. Lawson and Hubertus J. van Mook reproduced through the courtesy of California Monthly. Portrait of G. Paul Bishop by Lee Blodget.

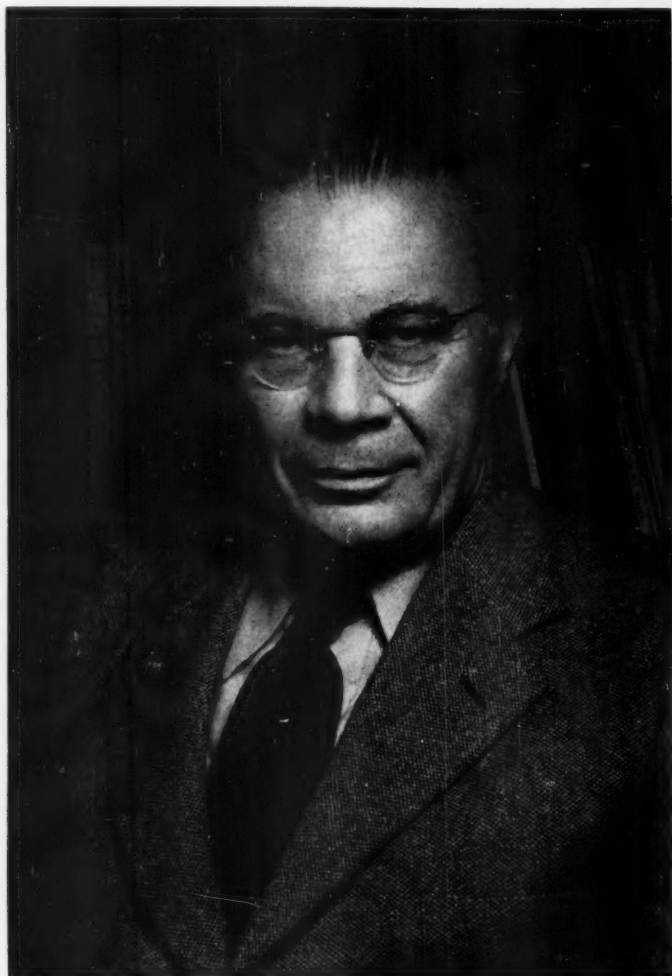
officer.

"I felt," Bishop says, "that I had some sort of mission in life and a potential expression was always trying to creep out but was never quite making it."

Three sittings were required to achieve the candid yet classic dignity of this portrait. The cameo adds a subordinate center of interest.



One of the few portraits Bishop is now making of younger women, most of whom prefer "glamor." Reproduced same size as original.



The strength of character and leadership of Hubertus J. van Mook, former acting governor of the Netherlands East Indies, is shown in this study by Bishop, reproduced full size.

Much of this unrest disappeared after he participated in the second battle of the Philippines. From this experience he emerged with a new set of values. His portraits from that point on, reflected the dignity and nobility which he now found in his fellow man.

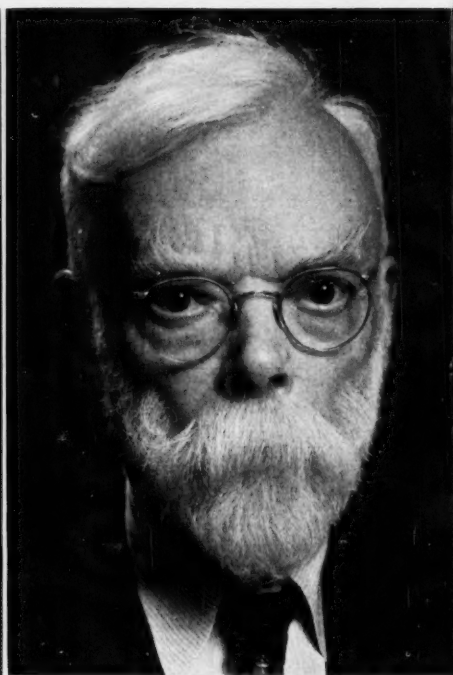
Returning to civilian life Bishop abandoned the glamor studio and opened his present studio in Berkeley. When customers learned of his straightforward approach they hurried elsewhere for a more complimentary portrait. Former Oakland customers who thought Bishop had moved his glamor studio to Berkeley called and were politely turned down. Despite his need

for business, Bishop determined not to resort to his previous style.

No More Glamor Shots

Only once did he break this rule when two intimate friends insisted that he do a glamor study of their daughter who was applying for a job as a night club singer. Even after two separate sittings he found it impossible to take another glamor portrait. And he has never again attempted it.

His determination was so strong that when business was slow he hired out as a carpenter to support his family and studio. Gradually, however,



A portrait of Dr. Andrew C. Lawson, emeritus professor, shows Bishop's fine feeling for characterization as well as for composition.

people started to notice the natural charm of his portraits and his business increased. Bishop also received encouraging praise from leading artists and from other photographers, among them Edward Weston. Such important figures as Adm. Chester Nimitz; Robert G. Sproul, president of the University of California; and Hubertus J. van Mook, former acting governor-general of the Netherlands East Indies, sat before his camera.

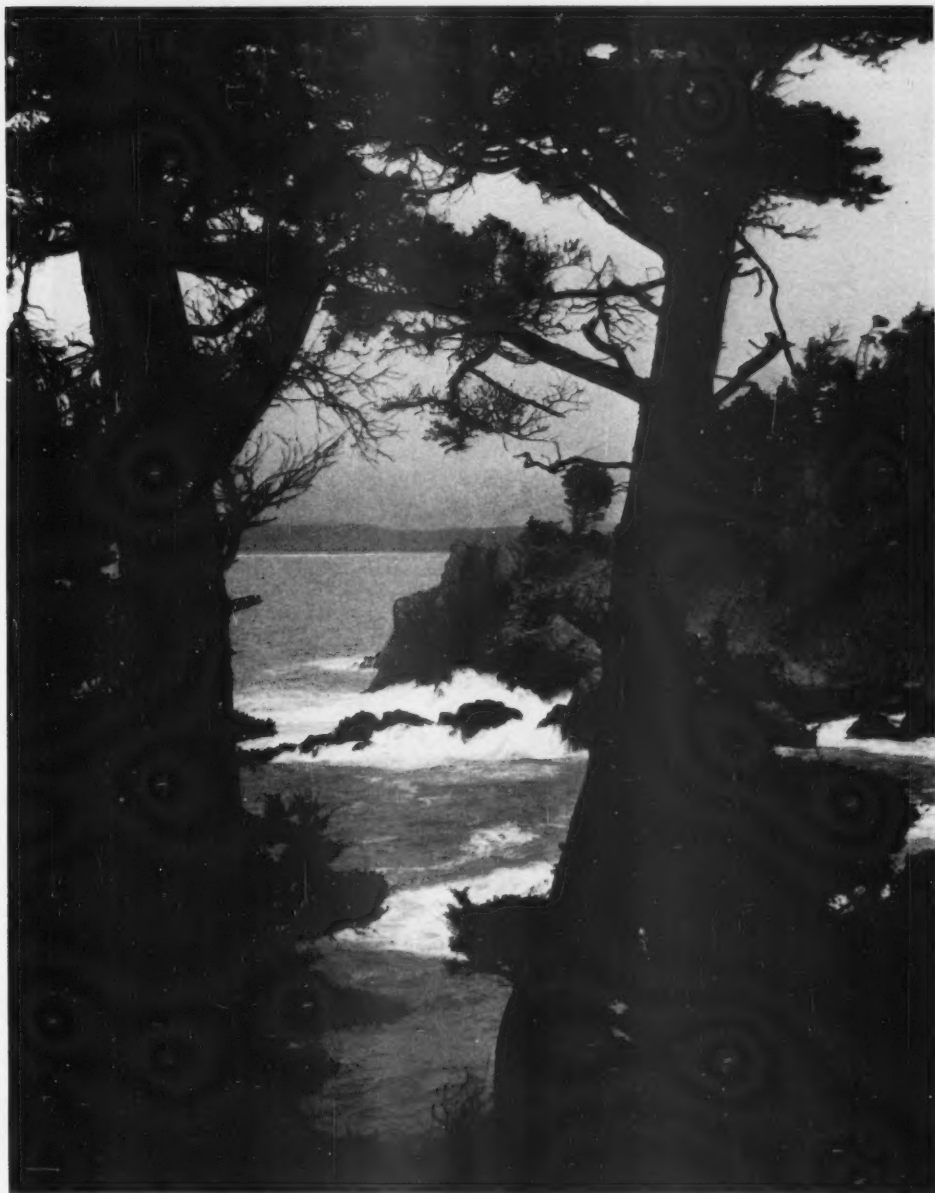
Today Bishop enjoys a solid reputation in the portraiture field. He has recently illustrated 10 covers for the *California Monthly*, alumni magazine of the University of California, has a limited but sufficient clientele and is regularly asked by camera clubs to explain his new technique.

That technique, Bishop feels, is still in the process of development.

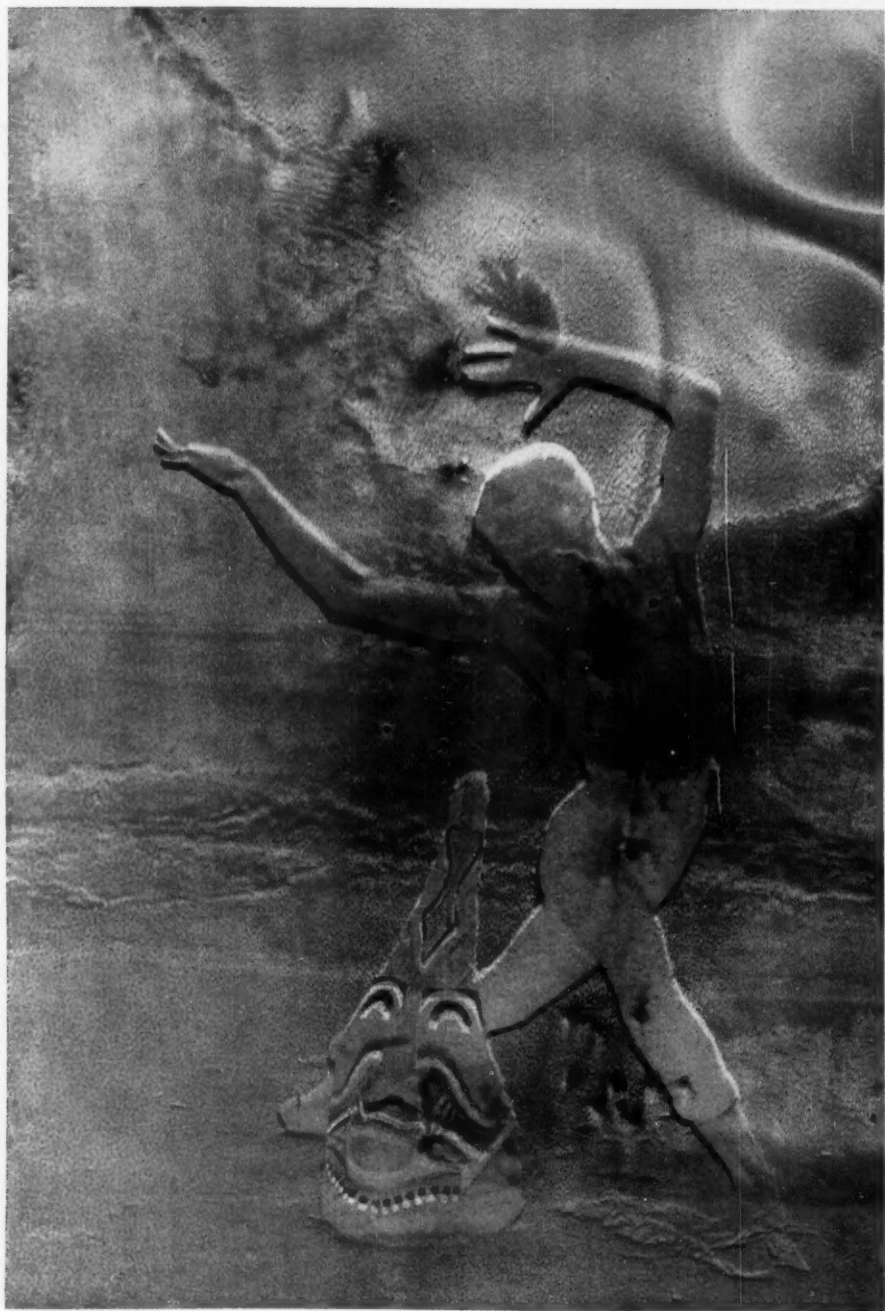
"I look at yesterday's work and see what's wrong with it," he says. "I'd hate to feel that I'd ever arrived. Art—be it literature, painting, or photography—must be a continual growing process. Thus, I hope that the last portrait I take before I die is my best."

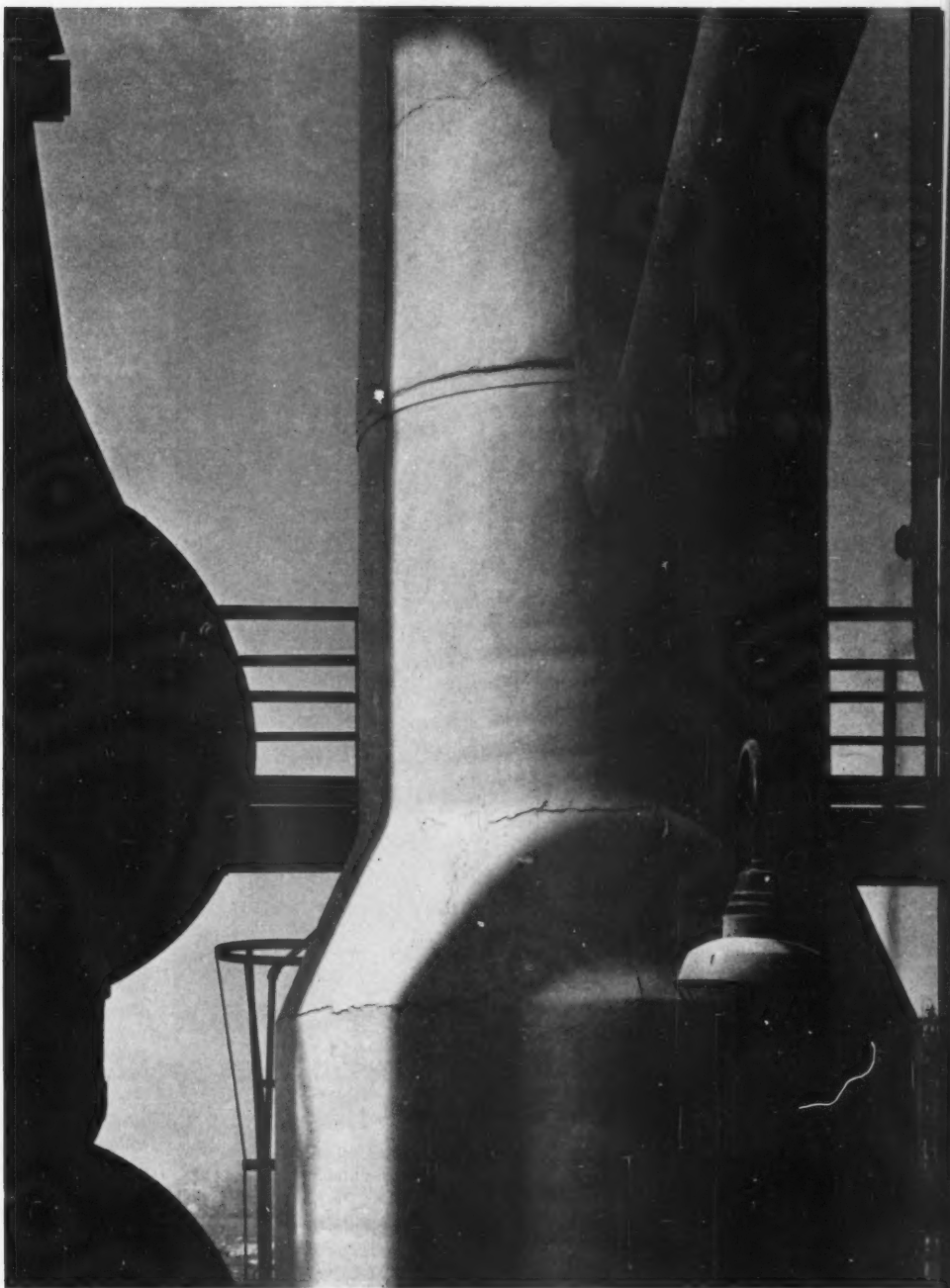
lou jacobs jr

ON THIS AND the next two pages we present three different shots by the versatile young west coast photographer, Lou Jacobs, showing the wide range of his work from the pictorial on this page, through the modern composition and the "experimental" negative. The fine arrangement and depth of the shot on this page indicate his mastery of "conventional" pictorial work.



lou jacobs jr





THESE TWO PICTURES SHOW the wide range of Jacobs' work. The solidity, combined with the lifting curves, of the oil refinery detail above contrasts strangely with the dream-world of the dancer on the opposite page. The latter is a Super-XX negative shot with a Graphic View at 1/100 at f/16. The negative was reticulated during development and the bas-relief effect was achieved by gently tapping the negative in its hanger, causing the emulsion to partially slip at an angle.

How to Find *Your Own*



Sandstone Form

IN THE PREVIOUS article a method of discovering evidence of concepts in prints was outlined. With five features for comparison—surface of print, handwork, composition, reality and creative continuity—and two attitudes toward these features, two generalized concepts were described. Thus the *camera-as-brush* concept is in evidence when, in a print, some or all of the following are seen: handwork employed, surface of print made visible, composition according to academic painting rules, reality used as raw materials for alteration and creative activity terminated by printing.

The *camera-as-extension-of-vision* concept is in evidence when some or all of the following are visible: handwork eliminated, surface of print treated as clear glass, composition determined by nature of subject, reality used for its own sake and creative activity terminated by exposure. It was further implied that those following the first concept were turned toward established work for guidance; and those following the second were led to turn a sympathetic eye on the entire visual world—including established work.

"I have been thinking," the young man said after we had greeted. "And it has occurred to me that these two concepts come from and represent two kinds of temperament in people. Also it has occurred to me that I can not select one concept rather than the other by any decision on my part; but that my own temperament will make the choice for me."

"Clear thinking, young man."

"It also occurred to me that since all my prints indicate that I am using the camera as much like painting as possible, why not just start painting directly?"

"And how did you answer that question?"

"I argued that since at the time I took the picture I had no concept at all, I was hardly responsible for the direction of my work. Or if I did seem to have one it came from following blindly the kind of work I saw around me. So I have bought no paints. But I have been wondering if I could discover my own direction sooner if I asked you this question: What are the traits in a person that lead him to select one concept rather than the other?"

We can find three traits that will serve our purpose.

The people that keep the camera-as-brush concept alive seem to have a strong desire to put things together, a strong desire to change things, and a powerful urge to physically handle materials and tools. They seem to have the kind of mind that upon seeing a pile of boards imagines boxes, shelves, sheds, or whatever it could be made into; and their hands itch to get saws and hammers busy on it.

I should warn you that in selecting this group of traits I am trying to find a few that seem to lead a photographer towards one concept or the other, not why he chooses to be an artist or why he chooses a visual medium to literature or music.

So taking the trait "urge to assemble things," we can start. What does this trait mean and how does it lead a man to handle his medium?

The active urge to assemble or build we can arbitrarily confine to working

Approach to Photography

with new materials, as a house is built of new lumber. The urge is chiefly satisfied during the activity of production and disappears when the chicken coop, mobile or sonata is done. When a man is a hand artist, if he chooses, he can let the nature of his materials influence his final result. Color used for its own sake, for instance. Or, if he chooses, he can make his materials conform to some idea of an image he has in mind, for instance a lake or a nose or a peacock. In this later case his raw material is one step removed from the original which is a mental image. And he assembles mental images which can come from anything he remembers. Some contemporary painters consider another kind of mental image as raw material: those images they can imagine without benefit of memory. These things we know are essential to the working methods of the painter.

Now when a man with a camera has the same urge to build, he seems to be limited to assembling various objects in front of the camera. He has to construct still lifes, set-ups, arrangements of anything he can move. And we have to recognize that considerable photography is done just this way, in the advertising field, for instance. But what is essentially a recording by the

camera of hand arrangements is not the direction in which freedom in camera work lies.

Fortunately the photographer with the urge to assemble is not wholly limited to this kind of assembly. He can place his pictures in sequences. Photographers with a literary turn of mind or background sometimes think of pictures as "units" (unit since a picture is already one degree of interpretation removed from the raw material). Then the units are arranged into larger sequences or groups in which flow or movement from one picture to the next influences the meaning heavily.

The montage is a way of assembling units on an area instead of in a line as in the sequence. Creative editorializing, as such assembly might be called, is probably the most honest way the photographer can give vent to his urge to assemble and still use the camera in a strictly photographic manner.

The second urge, that of changing things, we shall arbitrarily limit to alteration of existing structure. Remodeling an old house will illustrate. Or the metamorphosis from the original scene to a painting of it. To the hand artist the visible is always fluid and

can be reshaped according to whim, purpose or conflict. To the photographer such change is limited. If one tone is darker it will remain darker in any print made. Only now and then through filtering, relations of tones can be reversed. This is not the direction of the camera's freedom.

Happily again all is not unalterable for the photographer. For those who treat the medium as an extension-of-vision, alteration of things can take place without disturbing the visual relations by working with the connotations of things. Through juxtaposition of one object with another the connotations of each can be made to change.

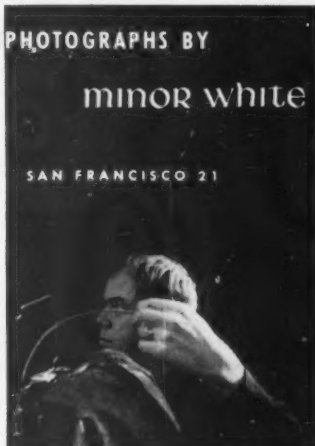
This may need a little explanation. For example, a broken doll is removed from a dump to a simple corner in front of a camera. A fresh oak leaf with its jagged edges is introduced. The objects are not visually changed by photographing them together but their implications are. In fact the conflict in the realm of connotations becomes the impact of the photograph. The mild pathos of a discarded plaything—worn-out doll—suddenly becomes the intense pathos of human uselessness. The vitality of the leaf is suddenly thought of as jerked from the living tree and violence swirls out of the print like a desert sandstorm.

SECOND OF A SERIES OF SIX ARTICLES • TEXT AND PHOTOGRAPHS BY

minor white

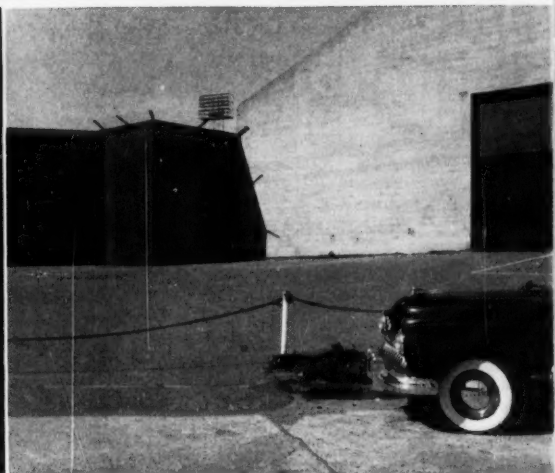
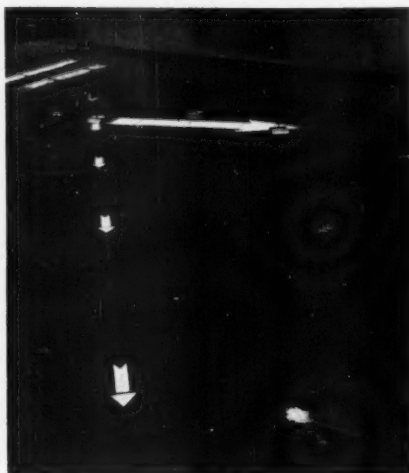
SAN FRANCISCO 21

Phil Hyde



INTIMATIONS OF DISASTER

1950



The third desire we named was that of tactile creativeness, the need of employing the hand for its creativeness. Probably in clay sculpture we find the urge most directly expressed. Here the act of molding is certainly tactile. We can prove it for ourselves by feeling various works of sculpture with our whole hands, not the finger tips. The visual volume when felt becomes both full of holdable space and charged with liftable weight and resistance. The surface adds its obligation of felt subtleties.

When a man with a powerful tactile need has chosen the camera to express himself we can begin to wonder if he has made the right choice. For there is nothing about the images in a photograph that can be touched. The surface is nearly always unrelated to the surfaces of any object photographed. (We might be right in thinking the whole school of photographers who use hand work in their processes are simply expressing this drive of the tactile hand as best they can in a medium not fitted for it.)

The camera as a free medium of expression most emphatically is not in this direction.

The young man broke in, "You seem to imply that the traits that lead a man towards the camera-as-brush concept really make a man unfitted to use the camera expressively."

"If carried too far, yes. Many persons have gotten mixed up with the camera

because it looks like an art-machine to fulfill their wishes to paint. Nothing is further from the truth! Unless one forces the camera to go in its own direction its point as an art medium is lost. Why should it imitate other mediums when it can, used characteristically, expand the scope of human art communication?

"But, please, do not forget that arranging objects in front of the camera, juxtaposing objects till their connotations change, and building sequences and montages give scope to these urges without the work becoming unphotographic. We can sum it up thus, the two traits of building and altering will lead a man to use the camera-as-brush concept in what is still valid photography. But a powerful urge to use the tactile creativeness of the hand will lead him out of photography into the hand arts."

"Now do you have an idea of what direction you will go?"

"Not till I hear the other side first."

We can pick three traits here. A love of things as they are, dependence on the eye to experience the world, and an overwhelming awareness of the moment. When a person with this type of mind comes upon the pile of lumber we mentioned earlier, he has a very different reaction. He is excited by the sight of it for what it is right now. And if his hands itch at all it is to set up a camera and make an exposure.

This first trait, then, is the love of things as they are. He will pick up a

piece of drift wood because its shape, texture, color, are, for him, complete in themselves. There is no desire to make a lamp of it. He treats people in the same way. Instead of trying to make them into mirror images of his own likeness, he cherishes them for what they are, sharp angles and all. He realizes most of the time that things as they are go far deeper than surfaces. He knows the surface may hide much, thus making it necessary to probe energetically to get at the underlying forces.

When a painter has this trait—and he can—he is led to some kind of realism. The Harnets of the fool-the-eye school, for instance. But painting does not lend itself as readily to the illusion of reality as photography does. It is questionable these days, whether a painted grape should look more like a grape or more like paint. Many a painter today, calling upon honesty for witness, makes sure that what he does looks painted.

On the other hand the camera can reproduce the original with such accuracy the spectator more than half forgets it is a photograph he's looking at, and thus tumbles wholeheartedly into the blandishments of the subject. Now for a man excited about things as they are what medium fits as well? Exploiting the sharpness and clarity of the medium, the faithfulness to both substance and surface matches the faith in the man. His faith that surfaces reveal inner content is equally



matched by the camera's characteristics. Right here, both the direction of the man and the uniqueness of the camera meet. The freedom of camera work lies in this direction.

The second trait is that of turning the eye into the chief organ of experience. Seeing is so intense that some of the other sense perceptions are drawn into the act, especially the tactile. While looking, part of the tactile experience is used without touching a thing.

It may seem a little odd to claim that while experiencing something with the eyes it is simultaneously felt without touching it. But if you have seen and felt a rough board at the same time, you remember the touch and are not impelled, thereafter, to touch all rough boards that you see. Because you have mowed a lawn, sat on it, played, pulled weeds and have seen it, all at the same time, now, whenever you see a lawn—or a picture or one—some of these tactile remembrances are brought into the experience. Because the trait is to emphasize the visual over the tactile it does not mean that the latter is left out. It simply means that the tactile is drawn into and to some extent absorbed by the seeing eye. For instance, not only are potentially unpleasant tactile experiences gratified by the eye, but pleasurable ones as well.

We can not omit the experience of occurrences which only the eye can perceive. The glitter of water, of light

illuminating a wall, of clouds, the optical texture caused by interlocking branches, such things the eye alone sees.

The camera fits this trait, matches it, augments it, extends it, until this is the main direction of the camera's freedom. Simply because there is no creativeness in physically making a photograph, no creativeness in fusing its image, the only way left for the man to create is by seeing. Simply because darkroom work can be made nearly mechanical he is freed to cultivate seeing, to develop his visual emphasis—already strong—till most of his creative potential is concentrated in seeing.

The third trait. Essayist, Walter Pater, described the "moment" about a century ago better than any photographer has since. He urged that a man is always to be where events and forces combine into a "hard, gem-like flame" in order to live intensely. The "moment" is like that. Or, we can use a more modern example by comparing it to the instant when the holes in a dozen revolving disks of a calculating machine all coincide and a light shines through signalling the answer to a complex calculation. These are the instants when the surface of a scene shows what goes on underneath, or the mask of a person melts into the living features of his life.

Men like Edward Weston and Paul Strand, whose subject matter usually

sits still and whose photographs resolve the original subject matter into orders somewhat on the eternal side, are just as aware of the exact moment as men like Henri Cartier-Bresson who work with the flux of people and objects in far more rapid motion. The first pair watch for the "moment" when forces combine to reveal an inner meaning or truth, when they combine to transcend surfaces or when they reveal some desired quality. They are just as critically aware that the "moment" is brief as those dealing with the "moment" that passes in a split second.

The camera, because it can take full advantage of the shortest of revelations, encourages the pursuit of the moment to the utmost. Thus the camera, as no other medium can, gives full play to the trait of moment awareness. Again it is here that the freedom of the camera lies.

"The camera sort of pushes a man into a corner from which the only escape is 'seeing'?" the young man asked.

"If you will add that he escapes into creative freedom, I will agree.

"Now, shall we discuss the third trait, the man's intense awareness of the moment?"

The young man interrupted, "And I can assume that the 'moment' is not at all like a minute?"

Related to this awareness of moment so closely we can not omit dis-



Snake

cussing it, is the awareness of the present. Maybe this aspect is more related to the love of things as they are; also a good case can be made to consider it a fourth trait.

Awareness of present is important. Again the camera fits the trait. Its precise reproduction and thin wafers of time limit time to the present for the photographer. In so doing, the man's love of time is concentrated in the present. Only so far as past is contained in and the future is discernible in the present do these two abstractions appear. The documentary pho-

tographer pursues the awareness of present to the fullest. He calls it "realism," the "now," "today," the "age in which we live," "this period." A cross section of all people and their activity everywhere at a given hour is a kind of ideal of the documentarian. He dates his photographs of a historical landmark to indicate that he thinks that time and location are both necessary to state a fact. In dealing with the present, the moment is still the mechanism of revelation. A combination of forces still reveals the truth of the present. Thus the documentary pho-

tographer also waits and observes till the moment comes.

These three traits (or four) dovetail so closely the joints do not show. Consequently they can be reduced to an inclusive statement:

It is possible to search exclusively for the revealing moment only in a world left as it is found.

The man who possesses these traits, teamed up with a camera, comes to look at everything constantly with great sympathy. He is a man who is sensitive to the miracle of fact and he is activated by the magic of the moment.

Grande Rande Valley Farm



I turned to watch this excited face in front of me. "Well, young man, there they are. If you have the urges that drive you to alter everything you see, you lean toward the camera-as-brush concept. If you are driven to penetrate the visual world directly, you lean toward the camera as extension-of-vision concept. Have you a better idea now of direction in which you wish to go?"

"Perhaps yes, perhaps no. I am caught in a new direction to explore—the love of things as they are right now."

So the young man went away, "to give considerable thought to the things I will be thinking about."

SOME YEARS AGO the suggestion was offered that flashguns could be improved by using a condenser with the battery. Very little seemed to be done about it until recently, and now a few guns are available which operate on this principle. The average flashgun is heavy and cumbersome, in some cases weighing more than the camera itself, and this weight is largely the battery case. In an attempt to obtain longer life and better operation more cells are added making the unit still heavier.

A combination of a tiny condenser and a hearing aid battery (together weighing less than one ordinary cell) can fire several hundred bulbs and last over a year before the battery must be replaced. The operation is similar to that of an electronic flash where a condenser is charged by a power source and then discharged through a tube. In the battery-condenser gun it fires a flashbulb instead.

Small as it is, the B.C. flashgun will give perfect synchronization even with a load of half a dozen extension flashbulbs. It is claimed that synchronization will be kept even if the extension is 100 feet long.

A hand drill, pliers, screw driver and a soldering iron are all the tools needed to make the gun. If the reader lacks the necessary experience, the local radio repair shop is ideally equipped to do the job. Here is a list of the parts:

- Reflector with built in socket.
- Dry electrolytic condenser .001 microfarad, 25 volts dc.
- 2500-ohm composition resistance.
- Eveready Mini-Max battery No. 412 E, 22½ volts.
- Small metal box.
- Connecting cord and plug to fit flash shutter terminals.
- Some flexible insulated radio wire.

There are two methods for arranging the parts within the box. In one picture the two pins insulated from the case are for an extension flash. The other is for single-bulb use only.

Every new gadget has to have the bugs removed before it will work satisfactorily. Here are a few to watch out for:

Grounded terminals. The sockets on most reflectors are grounded on one side, the other side insulated. The shutter on the camera may also be grounded. If this is the case, the flashgun will not work. The remedy is to

How to Build...

by A. H. Honest

A Battery Condenser Gun



Above, battery condenser flashgun with bracket for folding camera with flash shutter. Right, interior view of flash gun. No extension connections are provided.

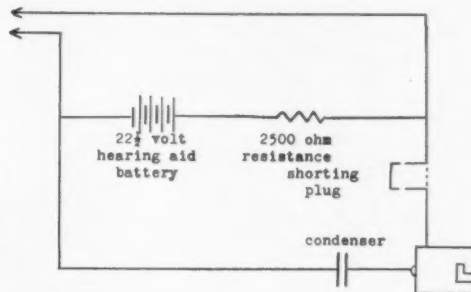
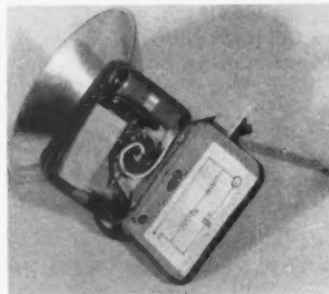


Diagram of circuit. If no extension flash is desired, close circuit along the dotted line and omit shortening plug and pins. This circuit is for cameras with flash shutters or external synchronizers. Arrows, upper left, are to camera shutter. Lower right, bayonet base socket.

reverse the connections on the socket.

Proper connections. The best way of connecting the battery is to solder the wires to its terminals. Of course spring clips can be made, but they become involved because they must be insulated from the case.

Protecting the condenser. Dry electrolytic condensers are polarized; that is, their terminals are marked plus and minus, and they must be connected into the circuit properly. If not, they may be ruined. Be sure that the negative side of the condenser goes to the negative pole of the battery.

If provision for an extension cord is desired, it must be connected in series. When the extension is not used, the series connection must be shorted. A pair of radio pin jacks make an excellent means of attaching an extension flash. An extra pair of jacks connected to each other make a good shortening plug.



A battery condenser gun designed for Leica camera with special synchronizing base. Weight of this gun is seven ounces. Made about a year ago, the gun still contains the original batteries.

The RIGHT instant: an object-lesson in choosing

PUBLICITY PHOTOGRAPHS illustrating the judging of a Portland, Ore., Art Museum (*Oregon Photography* 1950) call attention to the need for a keener appreciation of the existence of the "subject moment"—that is, the exact fraction of a second which reveals the most about any given situation.

Do you not agree that the two photographs on this page represent a negative or clownish momentation, while those on the opposite page come nearer to accomplishing their purpose?

Having learned to use the fastest equipment and materials, to judge lighting, to focus the image and to get the picture on the film, we must realize that something else is necessary. No longer do we appraise situations in terms of the composite picture, such as early photo-material necessitated and as hand art influenced us to do. We attempt the instantaneous, and we must realize that a story must be told by the record of a fraction of time.

It is interesting to know what goes on behind those "Gallery Closed" signs on the doors of exhibition judg-

ing rooms. While the unusual and original assortment of photographs thrown at the judges prompts a lively, jaunty atmosphere, the job of judging photographs requires a most exacting mental and physical exertion. The task which the news men had in photographing the judges in action was to capture that concentration.

There are three main ways in which the judges might have been photographed: first, standing in a row or in a formal grouping of some kind where the photographic problems would be elementary [Editor's note: see page 445.]; second, in the act of judging and third, with emphasis on the inner meaning. This third tech-

nique is the most difficult and exacting, and at the same time it is the most rewarding. Achievement of the third technique requires an understanding of the what, why and how of a picture plus a vital and creative spark. When one first attempts to catch persons or groups in typical attitudes, the problem of screening is, perhaps, not so important. The objective is only to get any picture that is truthful and, therefore, desirable to shoot.

Later, you recognize that there is an inward truth or meaning which governs people and their actions. Often an isolated attitude, which might be selected from the various attitudes or expressions which develop, may be un-

2.

Courtesy Allan J. deLay and the Portland Oregonian



1.

Courtesy Alfred A. Monner and the Portland Journal



Left to right in first picture, Ansel Adams, Rene Weaver, Minor White.

when to shoot for the revealing picture

truthful and not representative of a situation under consideration. You search the quickly-read pose to bring out unity and design. Simplicity in all photographic techniques is always the best guide. You learn to be unmoved by cluttered or complicated attitudes. What are your subjects doing? What attitude tells the right story most simply? Even when you can answer those questions, you have to gamble with many shots to obtain the best results.

The first picture here does not tell what the three men are doing. They might be washing prints in a work room. The picture also misses the unity and doesn't answer the "how" of the situation.

The second picture does better, but the expressions are meaningless and the unity is poor.

One glance at the third picture, however, reveals that it is a discussion by three people about photographs. The facial expressions show concentration and competence. In the last picture, the same values are depicted—plus quite an original figure grouping.

After talking with the three judges and reading their statements—portions of which are quoted below—I felt keen disappointment in seeing the first two photographs reproduced in our local papers, but I was reassured when I saw the other pictures.

"To photograph truthfully and effectively is to see beneath the surface and record the qualities of nature and humanity. Impression is not enough. Design, style, technique—these, too, are not enough. . . . A true photograph need not be explained, nor can be contained in words."—Ansel Adams.

"The camera is the superior medium for stating present, change and moment. One of the special qualities of the medium is its power to document both fact and feeling."—Minor White.

"In the show I looked for direct, clean camera work and full richness of tonality."—Rene Weaver.

Alda Jourdan

3.

Courtesy Alfred A. Monner and the Portland Journal



4.

Courtesy Allan J. deLay and the Portland Oregonian



NUDES

WITHOUT

FACES

John REINER

illustrations by the author

IT IS A GENERAL feeling among the less experienced in photography that a model who is not willing to have her face published or exhibited in a nude pose is not worth working with. This is a very mistaken idea and one which should be discarded by the serious worker. There are many very fine models who will be more than willing to work with a serious photographer provided the face can be eliminated from the picture or the head so posed as to eliminate recognition.

The model who is willing to pose nude should be, and is, highly respected by those in the field who are serious in their work. Once the photographer has proven this point many models will allow their faces to be shown and other models will come to the photographer through recommendation by those who have posed for him and have learned to trust and respect him. The photographer who has worked to any extent with the nude often finds a model whose figure is excellent for studies which are to be taken without the face



showing. The face may be poor for many reasons or the photographer may definitely not need to use the face. Photographers are well aware of the fact that a beautiful face and figure are a rare combination.

Keep Your Promise

If a model is found who is willing to pose in the nude but does not want her face to show, the photographer should be very happy and accept the fact without question. He should also make sure that he lives up to his promise at all times when showing finished prints, or, for that matter, even the proofs of negatives taken during the session. In doing this he will find the future easier when other models are approached. Never forget the fact that one model soon learns from another what kind of a person you are.

It is possible to use the full figure in both front and back positions without the face showing. The front views will require a great deal more thought on the part of the photographer. The first illustration on page 416 shows an example of how careful posing can produce a very pleasing pictorial presentation of the nude in front view. Here is a case where the model specifically requested not to show her face, but was willing to do a few shots for me in the nude. The figure is beautifully formed and any photographer would be more than pleased to have the privilege of using it for his work.

On page 418 is presented another idea for the use of a front view. By using a hat as a prop the face is obscured so that recognition is impossible. In this case the model had a charming face and was willing to pose with the face showing if I had chosen to use it. The picture on page 417 shows how the full figure may be used. In this case the use of silhouette lighting has been brought into play. Adding soft illumination from the front gave the solid black of the silhouette.

Ads Are Helpful

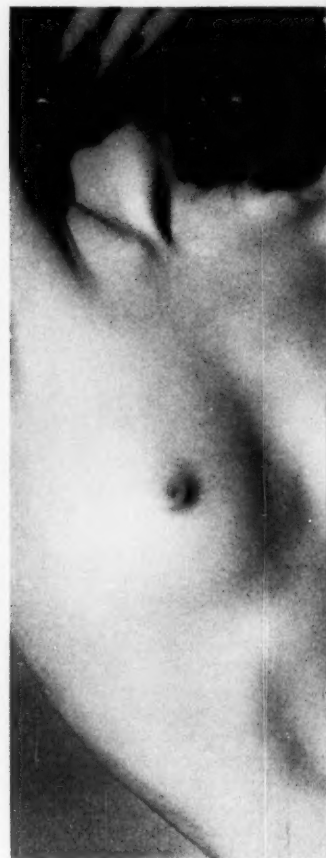
The photographer who is interested in getting ideas together for nude studies without the face showing will find in commercial advertisements many excellent examples which will lead to interesting pictorial ideas. The commercial photographer uses many nudes or semi-nudes for the advertisement of cosmetics and jewelry or for editorial fashion illustrations of cos-



Use of only part of the figure retains the anonymity of the model.



The photographs on these pages illustrate accompanying article. On the left, the model she remains impersonal. Beneath, only a On the right, where all light is concentrated mains comp

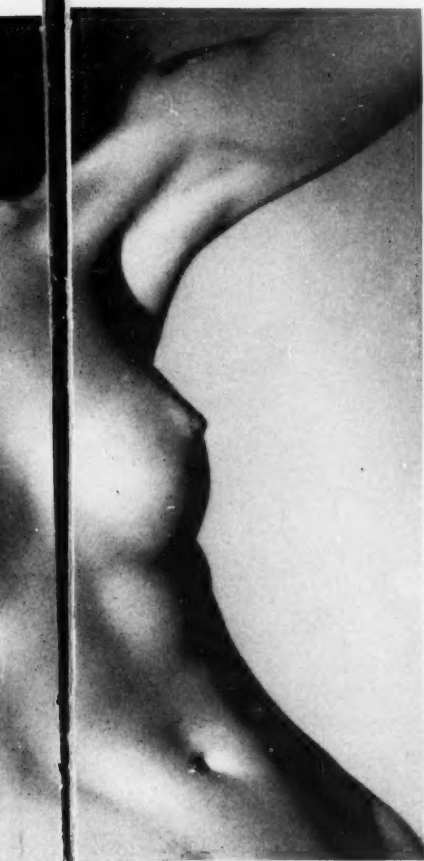


metics and other beauty aids. His problem is to create pleasing nude studies which will not offend the general public. Go through old magazines and when you run into a good example which might be helpful put it into a scrapbook or file for future reference.

There are many picture possibilities to be found in using close up presentations of sections of the figure instead of utilizing the full figure. Many inter-

esting examples of this type of presentation have been shown in photographic salons in the past. Here the photographer will have to do some experimenting in posing and lighting to secure the very best use of the model's figure. Keep in mind the possibilities of cropping in the final printing and other photographic techniques such as solarization and montage which can be utilized in this type of presentation.

the techniques the author considers in the ac-
 I is posed so that her face does not show and
 section of the figure is utilized in the design.
 ated behind the model, the picture again re-
 etely impersonal.



The breast area lends itself to many beautiful compositions. Wide variation in presentation may be obtained by a little experimenting with pose, lighting, and cropping in printing. Keep in mind the delicacy of form, contour, texture and emphasis by effective lighting.

The full torso and back can be used

in many ways. In the first illustration I have used a picture frame as a prop and a means of presenting in a pleasing manner the torso area of the model.

In all of this work the photographer should carefully formulate his picture ideas before starting a shooting session. These ideas will relieve the ten-

sion between photographer and model, an important psychological factor which is present especially with a strange model or one who has never posed for figure work before. When the photographer stands gazing at the model before him she is put at a great disadvantage mentally, and will be unable to pose freely and without hesitation. Fear, doubt as to the photographer's intentions and abilities or shame will ruin the entire session. By having a starting point and getting right to work on an idea the photographer and model are both at ease and the tension normally present in unplanned work is soon dispersed. One will find that the model is soon working enthusiastically

and is trying hard to put the photographer's ideas into effect.

Need Starting Point

Many fine ideas come as the session progresses, but they must stem from some previously planned starting point. Once the model catches the photographer's enthusiasm she will herself unconsciously fall into many poses or give suggestions which the photographer should be alert to try. Let us keep in mind that the model is only trying to help when she makes a suggestion.

I have previously mentioned the idea of cropping. Many fine prints can be had from posing your model in full

figure positions to secure the proper ideas for final cropping. It is a good idea to go over any of the nude studies with a pair of L-shaped cardboards and see how cropping will give a pleasing study without including the face.

Give Assurance

The next time you ask a model to pose for figure studies and she asks if her face will show you can assure her that it will not. As soon as possible be in a position to show her examples of your work from previous sessions with other models to prove the point that very pleasing studies may be made of nudes without faces.



Accessories may be used to add to the design of the picture and to protect the impersonality of the model.

ABSTRACTS:

by Louise Ház

"Modern" or "Contemporary"

WHEN WE READ the statements by the photographers participating in the recent forum on "What is modern photography" (see *AMERICAN PHOTOGRAPHY*, March 1951), the conclusions seem to be: There is no such thing as modern photography; there is such a thing. It is not an art; it is an art. It is creative; it is purely documentary. It is up-to-date; it is as old as the hills. It is split-second technique; it is carefully created. It is a recording of impressions; it is a recording of objects. It is subjective; it is objective.

Everyone is right. It is whatever one thinks it is.

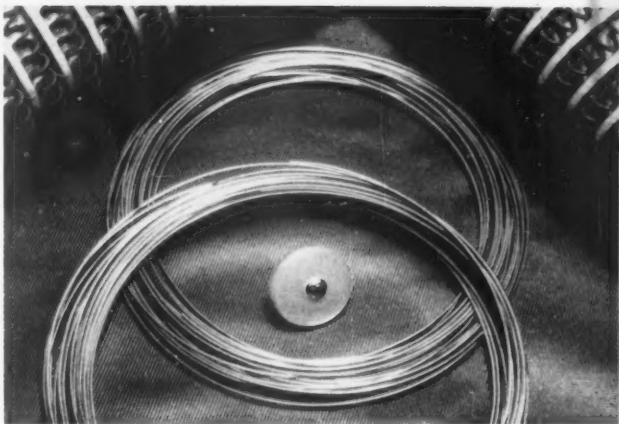
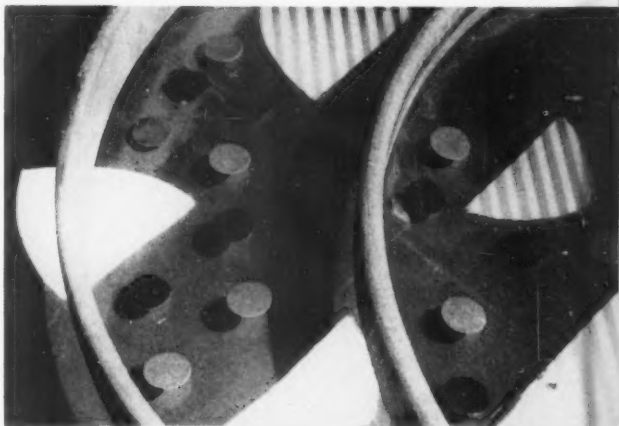
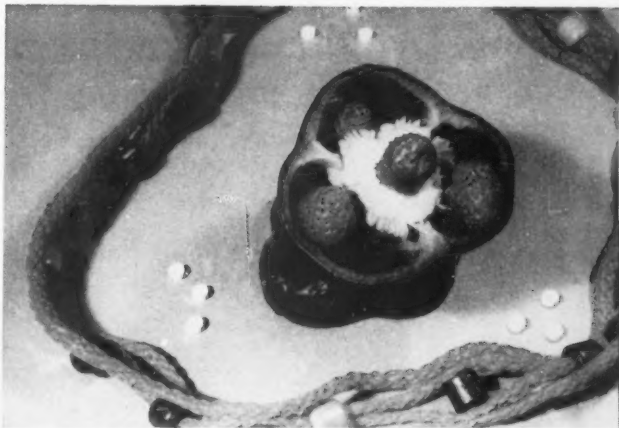
But what of abstractions? The public has come to think of them as modern, and in turn, of modern photography as that which has departed from the conventional. Judges, confronting abstractions, have been heard to say, "This modern stuff should be barred from salons, it has no meaning."

If one is willing to accept the public's definition of modern photography, it is apparent that those who place composition ahead of subject matter are truly being modern. These workers, using conventional subject matter, strive to subjugate it to unusual arrangements of masses, shapes, tones and lines. For example, look again at Irving Penn's *Vogue* cover picture reproduced on page 148 of the March *AMERICAN PHOTOGRAPHY*. He uses harsh, contrasty tones, dark and light masses, austere lines to bring compositional values ahead of the girl herself. This is something new. [Actually, Penn is here using a photostat of his original print to emphasize design.—Ed.]

Modern photography has an educational function since the photographer must learn to line up shapes, tones and colors to make these values the center of interest and the source of pleasure in the picture. This building of pictures in the ground glass or viewfinder is fascinating and challenging.

The average pictorialist, judging from salon exhibiting, is still photographing the things his grandfather photographed and, barring improvements in materials, is presenting them the same way. The question arises, can this kind of pictorialism be called modern photography?

The work of the man or woman who dares to innovate can rightly be called modern in a larger sense than contemporary. The mere fact that he is innovating precludes any contemporary likeness to his work existing. Here is one case where the words *modern* and *contemporary* cannot be synonymous.



The three photographs, reproduced from the author's 35mm color slides, illustrate the use of shapes, tones and lines with unusual and pleasing results.

The Wood-

Jasper Wood:

“Photography as a phenomenon owes its very existence to the desire of many artists and scientists of the past to devise an instrument which would secure a picture of objective reality. The why behind this history-long quest was man's constant need for an objective-correlator with which he could more consistently approach the perplexing problem of his subjective relationship to an external world. The contemporary embodiment of this search is the camera as we know it today.

I believe, therefore, that photography by its very existence must deal with subject before all else, and that the objective-correlative so long sought can only exist in direct presentation of subject. The method of photography in these terms makes the straight unmanipulated print the be-all and end-all of the photographic process.

Further, the photographer exists as the operator of the machine and the observer of the objective reality through the machine. The operator clicks the shutter of the mechanism; the man-observer establishes a relationship between his subjective self and the objective reality. This act of man viewing through camera results in two phenomena (1) the felt emotion, (2) the objectivity seen. This is the universal experience which for thousands of years has resulted in what we know as art. Now this experience can be recorded objectively through the “seeing eye” of the camera and the chemistry of the negative and print.

The subjective self determines what the photographer will externalize and objectify through the photographic process and sets the shutter-clicking man into operation. This particular moment is the moment of full responsibility. This responsibility is the most serious responsibility the photographer can know. He must accept all consequences for establishing the relationship which will, when the chemical process of the medium is fulfilled, become objectively evident in the photo-print.

The complexity or simplicity of the relationship of the photographer to his subject is determined only by his philosophy or approach to life. But his responsibility exists whenever the shutter is clicked and the print made. This responsibility can be shared by no one else, by no editor, critic, audience or ism of group belief. It is the glory and the damnation of the photographer, the very marrow of his life.”

Wood



Schulke Show

Wood

THE AKRON (Ohio) Art Institute recently had an interesting double show, featuring work of Jasper Wood and Harry Schulke. Wood (who emphasizes subject) invited 13 other photographers to show a single example of their work to hang along with his. These included Ben Shahn, Walker Evans, Ansel Adams, Edward Steichen and Berenice Abbott.

Schulke (who emphasizes form) also invited 13, including Henri Cartier-Bresson, Harry Callahan, Erwin Blumenfeld, Steichen, Brett Weston and Richard Avedon. On these two pages are examples of Wood's prints, together with a statement of his purposes. On the following two pages are prints and a statement by Schulke.



Harry Schulke:

“Form is the shaping of content into new kinds of order and meaning. There is no form without content. Through form, your seeing and sense of order, you can project your felt emotions with no more clarity.

The seeing eye that gives meaning to form cannot jade or become sterile, it cannot fall into the mire of sentimentality. When this is true of the seeing eye, the recording eye of the camera can be made to integrate and communicate a vital visual record.

The wonderful thing about the camera is that it allows the personality to enter and direct, to give form, as it records endless wonders of reality the eye cannot possibly retain. The retaining eye of the camera remembers more than isolated fragments. It records more than surface. It records the essence and synthesizes many things and many places. The camera is a personal tool and it records your reaction to, and selection of, objects in time.

The challenge of photography is the challenge to extend form and vision while respecting and recording realities.

The photograph in the end reveals the vision and the life inherent in it and is the final test of the photographer's approach and ability to project his 'felt emotions seen'.”

Schulke



Schulke Show

Schulke





Don't Use 'HIT AND RUN' Lighting In Your Movies

BY B. E. STUART

AFTER FLASHBULBS WERE invented nearly 20 years ago, there was a long period during which photographers went around popping shots with the bulb fixed immovably to the side of the camera. Lately, working with some amateur movie fans, I found them using the lighting device of a bar under the camera supporting two reflector floods, a lighting system which produces exactly the same flat and uninteresting lighting patterns as a bulb on the side of a still camera.

This device is not confined to amateurs, either. Several TV men I have recently watched at work filming scenes for later telecasting were using the same device, even

in situations where a more interesting and useful lighting set-up could have been obtained without trouble.

This is "hit-and-run" shooting. Light is used primarily to produce enough illumination to expose the film properly, but in either still or movie work the same principles prevail: shots are effective when the lighting does more than illuminate, when it directs attention, creates a mood, produces a desired emotional effect.

When Hollywood or other larger film producers "rig a set" they use an enormous battery of lights completely beyond the means not only of the amateur but of most small professionals as well. But it is the principles for

THIS SHOWS THE effect of lighting action from three sources, the key from behind, left, establishing the shadows; a fill light from beside the camera; an accent from the right. There is no background light as this would be distracting under the circumstances. No matter what the action of the child and kitten in the confined space, these lights will give a pleasing result. (From Eastman Kodak.)



employing these lights which are important, not the actual equipment. Similar results may be obtained for the user of 8 or 16mm with very simple equipment.

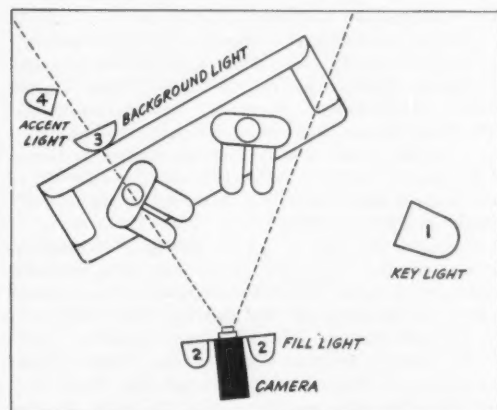
Indeed, it is not unknown for the Hollywood technicians to become so obsessed with the magnificence of their equipment that they over-use it rather than employ it with proper dramatic subtlety.

Let us see what the large producers do and then see how their methods may be adapted to smaller resources. The best example probably is lighting an indoor set for medium shots and for close-ups. Most commercial films and amateur shorts use this type of set frequently—or if they do not, they are losing much of their possible effectiveness.

Movie lighting differs from still lighting only in that the problems of movement must be anticipated. This may be movement of the actor or movement of the camera itself dollying in or out of the scene. With this in mind, we must first set up a *key light* which is the apparent source of all the light on the set, which establishes the shadow direction and which begins to create the tone or mood of the particular scene.

The light normally is higher than the actor's face and strikes down at about a 45° angle. This is normal, because it is the sort of light we are most accustomed to in ordinary life, light from the sun, light from an overhead source.

There is no reason for using it invariably, however. If the scene would be improved or made more realistic



HERE IS A corner of a living room with the simplest professional lighting for a "two-shot," two persons in action before a camera. There are four lights employed as explained in the article. In the simplest set-ups it would be possible to dispense with lights numbered three and four and still have interesting and acceptable lighting.

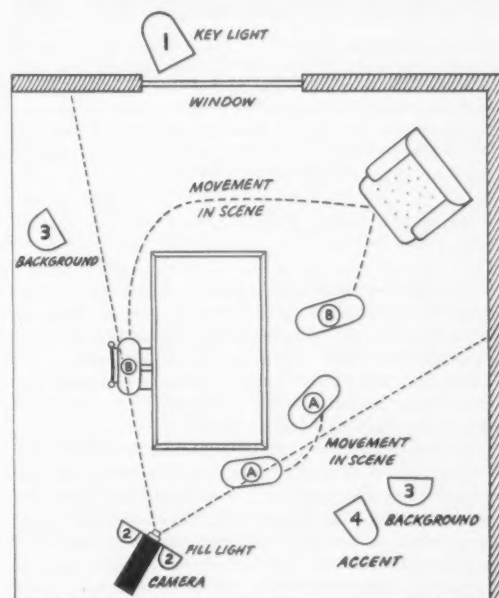
by a key light from a different direction, a different position should be chosen.

A lower light may suggest a late afternoon light through the window. From still lower, the light may add a threatening or sinister mood or, if it is made to flicker, it may suggest a fireplace. It has become a Hollywood convention always to light the villain of the piece from beneath, especially in close-ups—so much so that such lighting has by now lost much of its effectiveness.

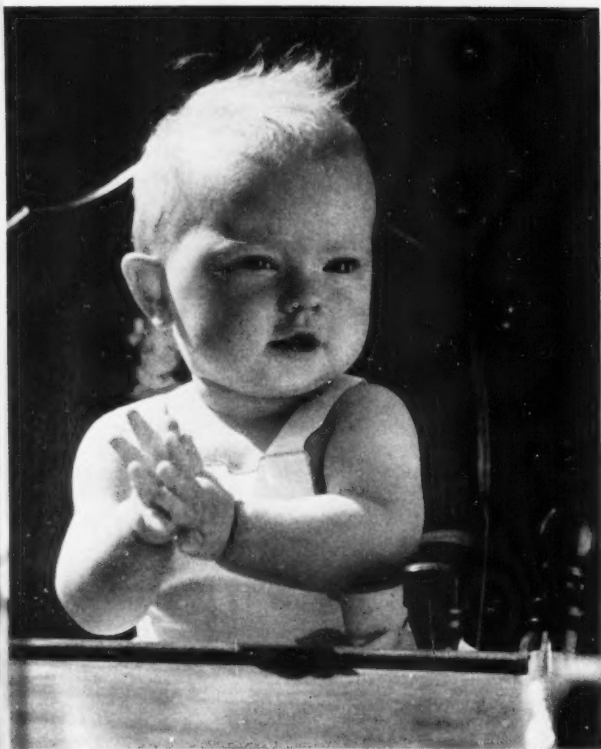
Our first light is, then, this key light with its position chosen for the effect we wish to create in the scene. On a large set with full technical facilities, the equipment used is most frequently a carbon-arc source, one quite impractical for any but large producers. For smaller commercial operators or for the home movie producer, any small but comparatively powerful source may be chosen. It may range from a baby keg down to a No. 2 or No. 4 photoflood in the living room.

If the action is going to be confined to a small space, a spotlight may serve as this source. If the action is going to cover a larger area, then a floodlight with its wider beam of even light must be set up. It is important to rehearse the action while the operator watches from the camera to be certain that the light evenly illuminates the whole field covered and that, if more than one actor is on the set, one does not throw a strong shadow across the other as the action takes place.

If this latter should happen, either the key light must be moved or the directions to the actors changed so that the shadow is eliminated.



HERE IS A MORE elaborate set-up with two persons in movement before the camera. The key light is set up to simulate daylight (or actual daylight may be employed). The other lights are so arranged that the lighting will be effective regardless of the movements of the actors. Only a rehearsal will assure the cameraman of this.



HERE IS ANOTHER adaptation of the professional lighting discussed in the article. The key light is again from the rear, simulating the light from a window. Enough additional light is provided from beside the camera to correctly illuminate the face. This lighting can be provided by separating the usual two lights held on a bar beneath the camera and results are much superior. (From Eastman Kodak.)

Now that the main light is located, it will be necessary to set up a weaker source of light to "open up" the shadows so that the film will record some detail and avoid the "soot-and-whitewash" effect. As in still photography, the location for this light is chosen so that it does not create an independent set of shadows conflicting with those cast by the key.

The relative strength of the light used for *fill* depends upon the mood needed in the particular scene. The balance of intensity between key and fill is one of the chief factors in establishing emotional undertone—dark shadows running in tone from the tragic to the sinister, light shadows creating an effect of sunshine and happiness.

On the larger sets, either arc or incandescent flood-light sources are set up, usually at camera position because there, near the lens axis, they will be least likely to form an independent shadow pattern visible to the camera.

This is one of the few legitimate uses of a bar-light on a correctly-lit set. If the camera is to move as the scene is shot or if it is to follow the movements of actors,

fill lights once set up would be shifted in relative position, and it is better to fix them to the camera so that they are effective from any angle.

On the very smallest of sets, key and fill may occasionally be all the lighting which is required. It is more common, however, to use at least two additional light-sources and sometimes more.

Next to be established is the background light, one or more sources placed so that they illuminate the surroundings behind the actors but do not fall directly upon the actors themselves. They must be balanced to the key and set up in such a manner that any shadows cast by them will fall in the same direction as those cast by the key. The background lights may be on the set outside of camera range or hidden behind furniture or other objects. On large sets, they are frequently suspended from the ceiling high enough to be out of range of the camera, but few users of smaller film sizes possess other than standing lights.

For home use, background illumination may come from one or two No. 1 photofloods strategically placed.

To add additional sparkle, it may be well to add a *backlight*, one aimed at the actors from behind, bringing out highlights on the hair and shoulders. Again, they have to be placed so they set up no visible shadow-pattern of their own and so they are in balance with the rest of the lighting on the set. Since the area they cover within range of the lens is usually quite small, they may be actually brighter than the key. Judging them from the camera with a critical eye usually will be enough to regulate their strength.

Here it should be noted that a lens hood for the movie camera is as important as one for the still camera, particularly if there is any danger of light from the backlight striking the camera.

On larger sets a number of additional lights would be required, but for the amateur at home or for the small set used for a commercial or TV production these may be adequate. An 8mm fan at home can use several photofloods to achieve a professional looking arrangement of his lights and still not blow a 30-amp fuse.

With more elaborate arrangements, it is common to add an over-all light from one or more floods to get additional illumination into the scene. Where a small field is being covered, the over-all light is unnecessary. Wherever possible, however, particularly in close-ups, it is well to add an *eye-light*—a tiny spot such as the Dinky-Inky, using a 150-watt bulb. Its beam is usually lost in the over-all illumination but it serves to put a small, bright highlight in each eye.

For dark clothing a special spotlight, screened to strike only the required area, is frequently used, but again this may well be left out of small or home set-ups where the spill from the key and the light from the fill should give enough light for proper exposure.

Wherever the set-up is made and with whatever equipment, it is necessary to run through the action first, watching from the camera position the exact effect of the lighting at every moment. The test run may also serve as the rehearsal for the action itself, which may be altered to keep the actors properly illuminated.

Successful lighting is not so complicated as it may sound. With the lights off the camera, except when it is covering unpredictable action, the effect will be markedly improved.

YOUR MIND SHOULD BE BROADER
THAN A PIECE OF STRING

Pop sez . . .



Franklin I. Jordan, FPSA, FRPS

NEARLY TWO YEARS AGO Jack Wright was asking a question that has been receiving an increasing amount of attention, coming into sharp focus last fall at the PSA Convention and at the Symposium organized by Edward Steichen at the Museum of Modern Art. First let me quote Jack:

"Most of the arts today have some sort of a 'modern' phase, which is quite controversial. Poetry has its modern forms and variations and there is much argument about them. Even more bitter is the debate over modern music and sculpture. Modern painting, with its seemingly haphazard lines and forms, is the cause of almost endless conflict on the part of its devotees and among the general public.

"Photography apparently has no modern phase—or at least nothing to compare with modern painting. Do you think this is a weakness on the part of photography? Would photography be better off if it had a more highly experimental stage—something to correspond with non-representational painting, for instance? Would an 'experimental pictorialism' be likely to result in an increase in photographic beauty?"

Any argument, pro or con, on this subject will rest upon a very unstable foundation, because the word "modern" itself represents about as transient a thing as there is in this universe. While reading a very interesting book the other evening I was arrested by the phrase "modern European con-

"Pop" is the affectionate nickname that follows Franklin I. Jordan, FRPS, FPSA, around. There is no writer on photography who can get across so much information while you are chuckling with him. This month Pop talks about schools in photography and answers a question recently raised.

ditions." It didn't mean a thing to me, so I had to interrupt my reading, hold my place in the book with one finger, and turn back to the title page to see where we were at. The book was published in 1928, and that didn't mean a thing to me, either, in connection with European affairs. The reference was very obscure. The term "modern" is a movable feast if there ever was one. It does not stay put for an instant. You'd laugh at some of the contraptions I have heard advertised as modern plumbing. The label was quite correct at the moment of issue.

As applied to any art form, the classification "modern" seems to be a catch-all. Ever since the Impressionists and the Realists began to crowd the Pre-Raphaelites, there has been such a constant succession of schools and cults in art that the average person has lost track of them as they came and went. But so far from being apart from these trends it seemed to me that photography has had its share of them. Certainly our soft-focus school approached the Impressionists, and the Realists had their counterpart in our f/64 school. Nor have there been lack-

ing enough individual workers in photography to qualify in any school of art that I ever heard of, while others have specialized lines in which no other arts can compete.

We well recall a man who once brought into our office a photograph (not his own) that had been rejected in a prominent salon. He was boiling with indignation at the obtuseness of a jury that had failed to recognize this as a great work of art, and angrily demanded that we tell him why such an outstanding picture should fail to be hung.

To get a little breathing space and elbow room from his onslaught, we put on our reading glasses and examined the picture in detail. It didn't make much sense to us. Just a pile of miscellaneous junk with no semblance of order or beauty, no suggestion of rhythm or design, and no apparent purpose. All we could see was what looked like a random shot at a scrap heap. So we took off our glasses and stuck the thing up across the room and took another look to see if distance would lend enchantment, or at least pull the thing together. It did not. If anything it made the confusion much worse. But we are old at this game, and to stall for time before committing ourselves, we invited our rabid guest to tell us why he thought this picture *should* be hung.

With obvious contempt for our lack of perception, he plunged into an explanation of this work of art. To his mind, the heterogeneous mass of unrelated objects represented the be-

wildering whirl of modern life. A fairly straight stick pointing to the center of the heap was a clear-cut picture of the continuity of purpose of the human race, while a busted bed spring crazily escaping from its associated objects unmistakably depicted the soaring aspirations of man. Didn't we see that?

Chesterton's Dictum

We had to confess that even with him as a guide we found it hard to follow. We could not even be sure that the stick pointed into the mass. All we could think of was Gilbert Chesterton's dictum that the most interesting thing about a stick was that if one end of it pointed in a certain direction, the other end would surely point in the opposite direction. Even the spiraling bed spring which was the most purposeful thing in the picture, did not seem to us to have any clear conception of where it wanted to go. I guess you have to have a certain type of mind to appreciate such niceties.

Without doubt there are enough "schools" in photography to satisfy the cravings of any normal photographer, and even some whom I personally would not classify as normal. I would not deny the right of anyone to follow any one of these schools that appeals to him. I enjoy a wide variety of them myself, and am quite sure that some of them that are over my head have merit even if I can't see it. That wouldn't stretch anyone's credulity. But I do deprecate the intolerance that accompanies many of these schools. If wire-sharp detail is necessary in some photographs and is very desirable in many others, why deny the obvious fact that there are others which would benefit by a softer treatment? If some subjects demand startling realism, why not let someone else pick a different subject and leave something to the imagination, even if you have none yourself? Why claim that a black-and-white print must be made of silver, a colored print of dyes, but that a pigment print is not even a photograph just because you don't happen to like pigment prints?

Why Limit Art?

Because photography is unsurpassed for catching instantaneous glimpses of the passing show, where did you get the idea that it is not equally appropriate for a thousand and one other things? In other words, since photog-

raphy is the most versatile of all the graphic arts, both in what it can do and how it can do it, why try to limit the worker to certain prescribed forms? A lot of people who have tried to do this seem to me to have mentalities described by an old fellow up in Maine as "about as wide as a piece of string."

But there are others not so easily accounted for. Albert Jourdan used to be one of the finest protagonists of the soft-focus school. I never knew anyone who used soft-focus with such skill and discernment, so I was overjoyed when he sent me a wonderful example of his work, and I had it framed and hung on the wall where it has delighted a great many people. But along in life Albert decamped from this school and went to the opposite extreme and became a shining light in the f/64 school which found such a congenial climate on our west coast where he lived.

In August . . .

A problem in photographing children leads Pop into a lively discussion of the errors in our present f-system. But he grants that if all the errors were operating in full force at the same time, photography would be impossible. We'll get along, at that, Pop Sez.

Albert knew the place of prominence that I had given his picture in my home, and after a few years he sent me an exquisite picture made according to his new way of working and asked, quite politely for him, that I accept this and return the other to him because he did not wish to be known for that kind of work. The pictures were totally different in treatment, but each was a gem of its kind, so I kept them both and told him he would have a long walk if he wanted to get the first one back, and it still graces my wall. But I could never understand his attitude. No one would ever accuse that man of being narrow-minded, so I do not see how he could fail to appreciate the beauty of both kinds of work. I guess it must be a bug that bit him and the others of any one "school."

I admire more the attitude of Charles J. Connick, the world-renowned maker of stained glass windows. His professional work was in a medium about as conventional and

hampered by mechanical limitations as any I know, and he loved it. But just for relaxation he often grabbed a brush and started throwing paint around where it would do the most good, revelling in the freedom of this medium. One day I went to an art gallery to see a picture of his entitled *The Trout Brook*. It consisted of splashes of green and gold with no form or drawing whatever. Two ponderous citizens were standing before it with catalog in hand, audibly commenting that the picture and its title made no sense. But the picture was a revelation to me because it happened that the day before I had been exploring with a camera the little brook in Cummington that inspired Bryant's poem, "The Rivulet." The brook flowed under overhanging shrubbery through which golden sunlight filtered. It was very beautiful to the eye although I could no where find any shape definite enough to make a photograph.

Charlie Connick had seen the same thing in another brook. It would not make a stained-glass window any more than it would make a photograph, but with a few deft strokes of a brush he had captured the spirit of the thing so unmistakably that I recognized it at a glance. But suppose I had gone to the gallery before I visited the brook, what would I have seen? Not much, I am afraid. And if Charlie had thought that he always had to give expression through the traditional art form in which most of his work was done, he would have been as tongue-tied as I was with the camera. So let's allow that the other fellow may have something, even if we can't see it.

Showmanship

But coming back to Jack Wright's final question, I do not think that modernism is likely to result in an increase in photographic beauty. Its purpose seems to be realism and an intentional departure from conventional art principles. These principles are only true and tried methods of presenting ideas in attractive form. Modern photography has many messages of interest and importance to impart and it seems to me they would be clearer, and gain rather than lose force, by being presented with a little of the old showmanship. But that is only a matter of opinion. If you want to enjoy beauty, you will have to stay by conventional art. Modernism makes no compromise with it.

Color Won't Wait...

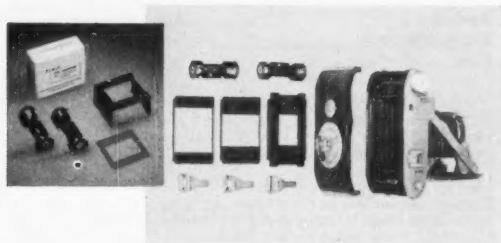
Be ready for it always with a Kodak Pony Camera

Whether you want a "second" camera that is always loaded... always ready... for color... or a modestly priced camera that can do just about everything you want it to do, in color or black-and-white... you're prepared for real photographic pleasure with a Kodak Pony 828 or 135 Camera.

It's easy to be enthusiastic about both the Kodak "Ponies." Each is a compact miniature... with advanced design and features... each with a superb Lumenized Kodak Anaston f/4.5 Lens corrected for color and definition, focusing to 2½ feet. The Kodak Flash 200 Shutter gives you all the speed you need for normal picture taking... together with built-in flash synchronization. The telescoping lens barrel has average settings for Kodachrome Film marked in red to make picture taking simple and sure. The shutter cannot be tripped with the body shutter release until the lens is fully extended. Easy to load and ruggedly built, the "Ponies" are unusually fine cameras for such modest prices. The "Pony 135" takes 20- and 36-exposure rolls (monochrome and Kodachrome) and is priced at \$34.75; the "Pony 828" takes 8-exposure rolls (monochrome, Kodachrome, and Kodacolor) and is priced at \$29.95.



... and here are adapter kits and other aids to color



With the Adapter Kit for your Kodak Tourist or Reflex Cameras. Even though your Kodak Tourist or Kodak Reflex Camera is bringing you superb black-and-white pictures and brilliantly beautiful Kodacolor Prints, you may want to explore the color flexibility that can be yours with Kodachrome Film... transparencies for projection, Kodachrome or Kodacolor Prints, black-and-white prints, or Dye Transfer prints. All can be obtained from a Kodachrome transparency.

All you need to adapt the Tourist cameras with f/4.5 lenses to the use of Kodachrome or to more economical use of 620 film is the Kodak Tourist Adapter Kit. This kit enables this camera to make pictures in four sizes, including 28 x 40mm. size, which means that the camera can accept Kodachrome 828 Film. The other sizes are half 620 (1½ x 2¼ inches), square 620 (2¼ x 2¼ inches), and the full 620 (2½ x 3¼ inches). The Adapter Kit consists of two spool baskets for 828 film, three negative masks, three view-finder masks, a camera back with ruby windows for spacing film for the various picture sizes, and a pouch-type zippered case which holds all the accessories except the camera back. \$14.50.

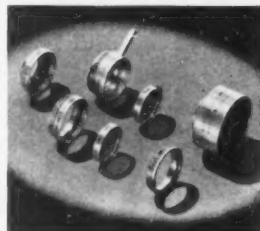
The Kodak 828 Adapter for Kodak Reflex Cameras permits the use of 828 size (Bantam) film—Kodachrome, Kodacolor, or black-and-white. It consists of a back frame mask, two Bantam spool adapters, and a view-finder mask. \$5.

With the Kodak Flashholder Model B. Fill-in light for your cross-lighted and back-lighted outdoor shots—for brilliant, fully exposed pictures indoors. Available for the Tourist, Pony, Reflex, or similar Kodak cameras with built-in synchronization. Flash exposure data on back of reflector. \$11.50.



With Kodak Pola-Screen. To emphasize the blueness of the sky and the beauty of clouds against it, without affecting foreground objects; to control many reflections.

With Kodak Skylight Filter. To subdue excessive blue skylight found in open shade, mountain and water scenes; gives pleasing warmer tone effect. In sizes to fit nearly all still and motion picture cameras.



With Kodak Portra Lenses. For breath-taking close-ups of flowers and animals—for full head portraits... without change of exposure. For use with sunshade and adapter ring.

Prices in this Kodak Bulletin are list, including Federal Tax where applicable, and are subject to change without notice.

Kodak
TRADE-MARK

THERE ARE MANY WAYS TO COLOR

... be sure you know them all

CHANGE black-and-white favorites to color . . . using the Flexichrome Process . . . Get Kodachrome or Kodacolor Prints made from Kodachrome transparencies . . . Make color enlargements with the Kodak Dye Transfer Process.

Color belongs in your darkroom, just as surely as black-and-white. With a color print as your ultimate objective, you have a choice of approaches. There's Kodak Ektachrome Film, Kodak Ektacolor Film, Kodak Ektacolor Print Film, the Kodak Dye Transfer Process, and the Kodak Flexichrome Process. Each has its special characteristics and qualities.

Most of us seem to form certain habits in using film. We find a favorite . . . one which gives us excellent results . . . and keep using it. Some of us get the "Kodachrome" habit . . . some stick to Kodacolor or Ektachrome. In many instances, the camera we own makes the difference as to which type of film we use. But it's good to be familiar with all the Kodak color film types

and processes, for you may achieve some new viewpoints.

For instance, did you know that with the Kodak Flexichrome Process you don't even have to use color in your camera at all? You can make those wonderful color prints from ordinary black-and-white negatives with Kodak Flexichrome Stripping Film and Flexichrome Dyes. It's an easy way to transform your favorite black-and-white shots to beautiful color prints and enlargements. So you can see . . . whatever camera you own . . . Kodak color films and processes make it possible to get the full satisfaction which color can bring to you.

Study this review of Kodak Color Film, Prints, and Processes thoroughly. You may find some new phase of color photography you didn't know before . . . something you'll want to get acquainted with in the near future. And the accessories shown here will help you to make better pictures and to enjoy them more. Of course, the man who will help you with your color problems is your Kodak dealer. Stop in and see him soon.

KODACHROME Film and Prints

Color transparencies
and prints with 35mm.
and Bantam Cameras

Kodachrome Film is the favorite color film of many photographers. A "reversal" rather than a negative-positive process, the film is processed by Kodak laboratories (included in film cost) and is returned in the form of mounted transparencies, ready for projecting on a screen. Wonderful Kodachrome color prints and enlargements can be made from these transparencies. Kodachrome Prints are made on white-pigmented cellulose acetate support for great brilliance and durability. It's also now possible to get economical Kodacolor Prints and Enlargements made from the transparencies. Your own color prints can be made by the Kodak Dye Transfer Process. Kodachrome Film for miniature cameras comes in sizes 135 and 828, in both Daylight Type and Type A (for use with flood and flash).

Kodak EKTACHROME Film

Roll and sheet film
processed
in your own darkroom

A color film of exceptional brilliance and color quality, Kodak Ektachrome Film can be readily processed by the photographer. Thus it's possible to view results soon after exposure. Its soft gradation provides lifelike realism. Roll-film transparencies can be projected, viewed by transmitted light or used for color enlargements made by the Kodak Dye Transfer Process. Kodachrome Prints and Enlargements can also be made from these transparencies. It comes in 120 and 620 rolls (Daylight Type only) and in sheets (both Type B and Daylight Type).

The Kodak DYE TRANSFER Process

Your own color prints
from transparencies and
Ektacolor negatives

An effective way of producing beautiful color prints by contact or projection in your own darkroom. Prints up to 16 x 20 inches can be made from Kodachrome transparencies (35mm. or Bantam), from Ektachrome transparencies (120, 620, and Sheet Film), and from Ektacolor negatives. Three color-separation negatives are made from masked color transparencies and used for three film positives on Kodak Matrix Film. These are soaked in dyes and the three dye images transferred in register to Dye Transfer Paper to form the final color print. With Ektacolor negatives no separation negatives are needed. Duplicate prints can be made quickly. Necessary materials are available in individual packages.

Kodak FLEXICHROME Process

Color prints from
black-and-white negatives or
color transparencies

The Kodak Flexichrome Process provides an economical method for making striking full-color prints and enlargements. You start with any good black-and-white negative—either direct or from a color transparency . . . make a straight black-and-white print on Kodak Flexichrome Film . . . transfer the film emulsion to any paper you like . . . then apply colors which *physically replace* the black-and-white image with a full-color image, while retaining all photographic quality and crispness of detail! You get rich, beautiful color prints—at moderate cost—and you have complete flexibility in selecting and modifying the color scheme.



KODAK COLOR HANDBOOK

Explains color fundamentals . . . procedure for taking high-quality color pictures anywhere. Gives full information on the various Kodak Color Films. \$4.

The Kodak BULLETIN

KODACOLOR Film and Prints

Color snapshots with
ordinary roll-film cameras

Kodacolor Film can be used in nearly all types of roll-film cameras. The negative-positive Kodacolor Process produces handsome color prints on paper. The negatives are color negatives and should not be confused with positive color transparencies. Kodacolor negatives make beautiful color enlargements. Also, Kodacolor Prints and Enlargements can now be made from miniature Kodachrome transparencies, a new economical way to obtain color prints of excellent quality, in any desired quantity.

Kodak EKTACOLOR Print Film

Makes positive
transparencies from
Ektacolor negatives

This can also be processed in your own darkroom, and is a comparative newcomer to the line of Kodak color materials. Kodak Ektacolor Print Film produces positive color transparencies from Ektacolor negatives. For producing quantities of duplicate transparencies, Kodak Ektacolor Print Film—used with Kodak Ektacolor Film—is the logical choice.

Kodak EKTACOLOR Film

Processed in
negative form
in your darkroom

Unlike Ektachrome Film, processed Kodak Ektacolor Film is in negative form. Lights and darks are negative—as is the color, reds appearing green, and so forth. Ektacolor is superb for Dye Transfer prints as no color-separation negatives have to be made. It's the film to use where prints and transparencies are wanted or where many copy transparencies are needed. Processed in your own darkroom, Kodak Ektacolor Film is supplied only in 4 x 5, 5 x 7, and 8 x 10 sheets.

KODACHROME FILM for Home Movies

Color movies
with 8mm. and
16mm. Cine
Cameras

This film enables you to take glorious color movies as easily as you take black-and-white ones. It comes in both 8mm. and 16mm. rolls, both Daylight Type and Type A. Film prices include Kodak processing.

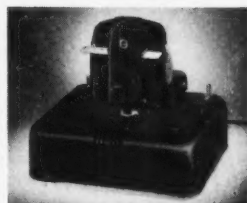
This Kodak Equipment Is Certain to Give You Even Greater Color Enjoyment



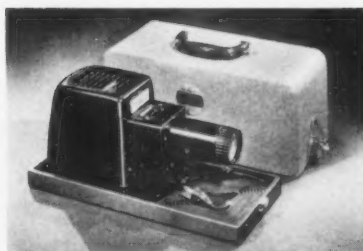
Kodaslide Projector, Model 2A. Projects bright, evenly illuminated, sharp pictures to large screen sizes with 5-inch Kodak Projection Ektanon Lens $f/3.5$. 150-watt lamp. Accepts Kodaslide changer. AC-DC, 120V. Available with 5- or 7½-inch lens. \$49.50. Case extra.



Kodaslide Table Viewer, 4X. Fine for quick showings of color slides. Projector and screen complete in one ready-to-use case. Ideal for intimate showings . . . avoids rearrangement of furniture . . . permits quality showing in fully lighted rooms. Three-element, Lumenized Kodak Projection Ektanon Lens, 50mm. $f/3.5$. Focusing control. AC-DC, 100-120V. \$47.50. Carrying Case extra.



Kodak Color Densitometer, Model 1. An essential instrument for the expert who wants to produce top-quality color prints in his own darkroom. Has built-in filters for analyzing various color film densities. Reads densities to 3.0 in gradations of 0.05; up to 4.0 with neutral density filter added. Good for monochrome, too. \$50.



Kodaslide Merit Projector. Maximum color quality and image crispness at minimum cost. Has new top-slot feed eliminating slide carrier and making slide insertion easier. 5-inch $f/3.5$ Kodak Projection Ektanon Lens. 150-watt lamp. Built-in elevating mechanism. \$24.50. Case extra.



Kodaslide Compartment File. Slides remove easily because of swing-out sections. Cover's interior indexed. Holds 240 cardboard or 96 glass slides. Employs group filing—the easiest, quickest way for ready use. \$3.75.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak
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The Cine-Kodak Royal Magazine Camera, Kodak's newest and finest 16mm. personal movie camera, combines the convenience of magazine loading with the optical excellence of its superb f/1.9 Kodak Cine Ektar Lens. Price \$192.50, including Federal Tax.

Look what you can get

with this modern movie camera

A top-quality camera like the Royal can give you wonderful movie enjoyment. Right from the start, it has the range for all the movie situations shown at right. And the Royal has the capacity, too, to "grow" with your movie ambitions. As illustrated below, the Royal acquires still greater movie-making talent . . . as you acquire movie-making accessories.



Family Diary in color or black-and-white. Magazine loading lets you load, change films, in a jiffy.



Slow Motion—wonderful for sports. A finger-tip control sets the camera for any of 3 speeds.



Real Close-Ups—The versatile standard lens focuses from infinity w-a-y down to 12 inches.



Trick Shots—like this scene from an animated series—are no trick at all with the Royal.



"Self Movies." Just lock the exposure button in running position . . . and move into the scene.

And through inexpensive accessories, all this, too . . .



Indoor Movies—filmed under low-cost photofloods—often make the most delightful sequences of all.



Wary Game are easy prey for telephotos, and the Royal takes any of eleven accessory lenses.



Cloud Drama—Accentuated backgrounds are yours easily, when a Pola-Screen adds extra contrast.



Little Strangers—thousands of times life size! Portra Lenses or lens extension tubes turn the trick.



Titles add interest to every movie . . . and the inexpensive Cine-Kodak Titler makes titling easy.

Kodak
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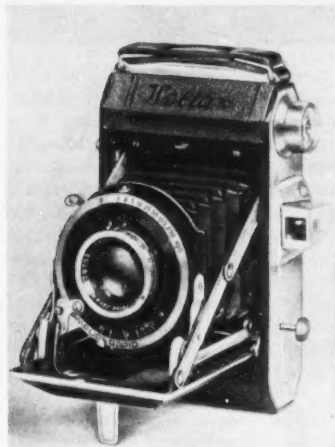
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

NOTES AND NEWS

Weltax Roll-film Camera

The German made Weltax camera has reappeared on the American market in a new and improved model after an absence of over ten years.

A versatile roll-film camera, the Weltax gives the photographer his choice of 12 2½x2½ inch or 16 1½x2½ inch pictures on 120 film. The camera opens at the touch of a button and locks rigidly into position. The optical eye level viewfinder has an adjustable parallax compensator. The shutter



release is conveniently located on the top of the camera body and operates with fingertip pressure. The all-metal body is leather covered and finished in brilliant chrome.

The Weltax is available in two shutter and lens combinations. With a coated Meritar f/3.5 lens in a Prontor-S shutter, 1 second to 1/250, the retail price is \$59.50. With a "T" coated f/3.5 Carl Zeiss Tessar in a Compur rapid shutter, 1 second to 1/400, the camera sells for \$99.50. Both shutters are fully synchronized for flash and have self-timers. Prices are fair traded and include federal tax.

Mention AMERICAN PHOTOGRAPHY when writing for information. Ercona Camera Corp., 427 Fifth Ave., New York 17, N.Y.

Press Camera Lens

A new precision-manufactured 150mm (6-inch) f/4.5 Steinheil Unofokal lens designed expressly for 4x5 inch press cameras is now on the market.

Unusual in a lens of this type is the fine definition of depth and extremely sharp-cutting results obtained. Thus the lens is ideally suited for both portrait and commercial work.

Introduced to the American market by Sterling-Howard, the Steinheil Unofokal lens has: a new time set, latest type synchrocompur press shutter, built-in synchroniza-



tion and stops down to f/44. The brilliance of this lens is unexcelled and the definition obtained surpasses standards common in the past.

Formerly listing for \$106.50, they now are available at \$67.50, tax included.

Mention AMERICAN PHOTOGRAPHY when writing for information. Sterling-Howard Corp., 1900 Monterey Ave., New York 57, N.Y.

AnSCO Wants Film Spools

Payment for returned quantities of certain types of film spools and tubes is now offered by AnSCO, Binghamton, N.Y., as a result of raw materials shortages.

Usable AnSCO Film Spools in the 35mm, 620 and 120 sizes and 35mm Leica-type spools of other makes will be paid for at the rate of \$5 per 1000. Aluminum tubes used for color films and Memo cartridges will be paid for at the rate of \$10 per 1000.

Spools and tubes should be returned in minimum shipments of 40 pounds, freight collect, to the AnSCO Camera Plant, Emma St., Binghamton, N.Y. Packages should be labelled to show the contents.

Polaroid Flash Guns

The Polaroid Corp. offers a choice of two new flash guns for use with the Polaroid Land Camera, a standard battery-type unit and a long-life capacitor model which fires the bulb by a condenser charge.

Almost identical in appearance, both units fit the accessory slide of the Polaroid cam-

era. Both have several unique devices to make flash shots easy for picture-in-a-minute camera owners. Finished in russet crackle to match the natural leather finish of the Polaroid Land Camera, the guns are compact enough to be slipped into an overcoat pocket. New features are a built-in flash shield and a tell-at-a-glance exposure guide on the back of the reflector. With either gun, you can tell as you go along what exposure to use for various bulbs at varying distances. A built-in test lamp provides for easy checking of batteries and circuits. Parabolic reflectors give the guns maximum efficiency for the field angle covered by the lens of the camera. A sure-action ejector on the back of the reflector makes it unnecessary to touch used hot lamps with hand. Press the ejector at rear of reflector and the lamp pops out.

Polaroid Flash model no. 200 takes miniature press 5 and 25 flash bulbs; uses regular 1½ volt batteries. The Polaroid Capacitor Flash Model no. 201 fires the bulb by a condenser charge, gets 1000 shots or more out of a set of batteries. Batteries are long-lasting hearing-aid type with a life span of several years.

Mention AMERICAN PHOTOGRAPHY when writing for information. Polaroid Corp., Cambridge 39, Mass.



Kodacraft Roll-Film Tank

The compact Kodacraft roll-film tank which has been available only in Kodacraft Darkroom Outfits is now available as an individual item. Designed for use with 620-120, 616-116 and 127 roll films, the tank is provided with 3 acetate aprons of 1½, 2¼ and 2½ inch widths for use with the various films. Once the film is loaded into the tank the complete process of developing and fixing can be performed in daylight. Available through all Kodak dealers the Kodacraft roll-film tank is \$2.95 including tax.

Mention AMERICAN PHOTOGRAPHY when writing for information. Eastman Kodak Corp., Rochester 3, N.Y.



Answering Your Questions On

SPEEDLIGHT

by Andrew F. Henninger



Can I leave the charging switch of my portable speed-light on continuously while I take a series of pictures?

Generally, yes. But remember, the longer the switch is on when you're not taking pictures, the fewer you'll get before the battery needs recharging.

How can I tell if my flashtube is in proper focus?

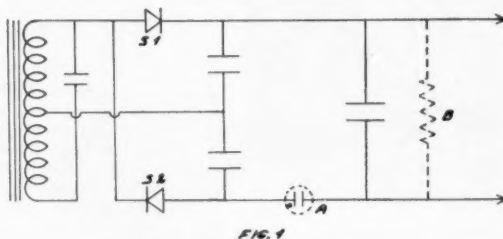
By flashing against a light colored wall and observing the size and comparative intensity of the illuminated area. If the lamp position is adjustable, make test flashes ranging from minimum to maximum of the adjustment range. Make the final setting when the area covered and pattern symmetry are satisfactory. Don't concentrate your view on the center of the area, for it appears deceptively brighter than the edges; try to get the over-all effect. With specular or bright reflectors, hold the reflector at arm's length and observe the flashtube reflection. If it covers the entire inner portion of the reflector, it is reasonably well in focus.

I'm sunk. The CK 1013 rectifier tubes in my portable have failed, and I have been unable to find replacements. Is this type of tube extinct? Is there a substitute?

This is a serious situation. Hundreds of others have or soon will have the same problem. One of the large tube companies was the sole manufacturer of this tube. To my knowledge there is no satisfactory substitute. It is astonishing that the manufacturer hasn't found some way to keep better faith with his customers. Thousands of speedlights containing these tubes are used daily, mostly by professionals who depend upon successful speedlight performance for their livelihood.

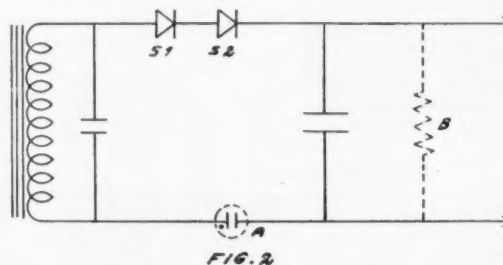
Fortunately, there is a solution to this problem. Selenium, dry disc rectifiers are available. Although more expensive than tubes, they are also more efficient. The first illustration on this page shows how two of these rectifiers are wired into a typical voltage doubling circuit in place of tubes. In the second diagram, a pair of selenium rectifiers are connected in a series for use in a single wave rectifier circuit.

The higher operating efficiency of this type of rectifier sometimes causes the storage capacitor to charge to a slightly higher voltage than did the previous tubes. If this conversion is necessary and you lack the equipment, let a radio serviceman handle it. After the rectifiers are wired into the circuit, have him connect a voltmeter



across the capacitor terminals and leave the unit on charge for at least five minutes to make sure the voltage doesn't climb beyond the capacitor rating.

If it does, A and B on both drawings show a couple of tricks which will tame the power supply slightly. A is a



small neon lamp. Its use will reduce the final voltage by 65-75 volts. B is a five megohm resistor. When connected across the capacitor, it will provide a continuous but very slight leakage rate. Thus, it will prevent the very slow voltage increase that sometimes takes place when the unit is permitted to charge for a long time.

Can a relay-controlled flash unit be used with my two cameras? One is equipped with solenoid but no shutter contacts. The other has a shutter with "0" contacts.

Certainly, and at all shutter speeds with the camera having the solenoid installation. The camera with "0" delay contacts would probably sync at all speeds up to 1/50 second. This range could be extended by having the shutter contacts adjusted to close earlier.

Can I convert a portable unit to ac?

Yes, but you would have a tough job. Converting is sometimes more work than building a new piece of equipment. For instance, the secondary of the ac transformer must match the secondary of the original. Also, they probably will have to match in size, for most portables are very compact. These are just two of the problems. There is an easier solution. By getting an extra set of batteries, you can double the possible number of flashes you can take in one day. Just start the day with both sets freshly charged. When one set is discharged, you can put it on charge and begin using the second set. When this set is discharged, the first set will provide still more charges the same day.

My speedlight flashes during daylight hours or when a light is turned on but not in complete darkness. Repeated tests show this to be true. Can this actually be, or have I been working with photography too much?

You are not imagining things. This happens often under certain unusual conditions. The causes are low storage capacitor voltage, weak triggering pulse or a flashtube that requires a higher than normal striking voltage. This accidental electrical balance makes the flashtube barely miss flashing in darkness but allows it to flash readily when exposed—when the slight photoelectric effect, sometimes exhibited, helps to initiate ionization.

My portable uses what appears to be a Ford spark coil, and the vibrator sometimes sticks. Can I convert to a transformer and vibrator?

Yes, the two makes of units which used this type of coil—Reliance and Reevelec—may be modernized, each for less than \$20. You can do this by

installing a standard vibrator and transformer. This will be more reliable and charging time will be faster. Reevelec, Inc., 609 W. Lake St., Chicago, can make prompt conversion.

What's wrong? My portable speedlight doesn't work. Yet the rectifier tubes glow more brightly than usual.

Probably the dielectric of the storage capacitor has punctured. This has the

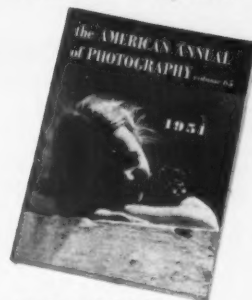
effect of short circuiting the output of the power supply, permitting maximum power to pass through the rectifier tubes. It's impractical to repair a storage capacitor, so get a new one.

The rectifier tubes may be damaged if the power supply is operated under these circumstances. It's best to keep the switch in "off" position except for the short time necessary to test to determine the source of trouble.

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THAT GIRL YOU KNOW . . .

. . . may be plain or beautiful — all depending upon you and your camera. How often have you seen pictures of girls you know that don't look like the girl at all — that didn't catch the tumble of her hair, the curve of her cheek or the personality of her smile?

You need not take pictures that disappoint any girl, because the brand new book, "Glamour Guide — How to Photograph Girls" tells you step by simple step how to capture the natural beauty of all kinds of girls.

Author Eugene Hanson, successful California glamour photographer, includes 134 big pictures (many of them full page size) in Glamour Guide's 210 7x10-inch cloth-bound pages — PLUS lighting diagrams and these 15 full-length chapters:

- | | |
|--------------------------|----------------------------|
| 1. Snapshots Come First | 8. Preparing for Portraits |
| 2. Don't Be Too Candid | 9. Relax and Enjoy It |
| 3. Flash and Filters | 10. A Plan for Posing |
| 4. Bathing Beauties | 11. Light Makes Right |
| 5. Pin-ups and Publicity | 12. Multiple Flash |
| 6. Nudes Are Knotty | 13. The Magic of Makeup |
| 7. The Fashion Touch | 14. Darkroom Details |
| 15. Turning Professional | |

Whether it's the girl next door you want to photograph, or your wife or mother-in-law, Hanson will show you how to get better pictures.

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BOOKS ON REVIEW

Conducted by George Wright

VIRET, CHARLES. *And So's Your Antimacassar*. New York: Thomas Crowell, 1951. \$1.50.

This is not a photographic book but it is reviewed here for two reasons. First, it is the funniest book we have come across for years. Second, it is a welcome relief from the flood of books imitating Phillipe Halsman's *The Frenchman*. Since the latter was issued, every idiot with access to a file of pictures and a dubious sense of humor has edited a collection with profit to some publishers, perhaps, but with little profit for the unsuspecting reader.

Viret has chosen, instead, from Victorian engravings and his captions furnish much more adult humor than has been offered lately.



"No, really, I'm determined to do something useful—let me open the can." From *And So's Your Antimacassar*, reviewed here.

WRIGHT, W. D., ARCS, DSC. *Photometry and the Eye*. London: Hatton Press, 1949. \$2.

The first page of this begins somewhat formidably, "Photometry at the present time can be summed up by the equation

$$F = K \int E_{\lambda} \cdot V_{\lambda} \cdot d\lambda,$$

but the rest of the text is not so difficult as this might imply. In fact, it is an excellent short summary of the measurement of light, the response of the human eye, the effect of color and such matters as the response to low level illumination, small light sources and intermittent illumination.

The mathematics, while inevitable, is not formidable and readers interested in the technical will be able to follow it with ease.

GOTTSCHO, SAMUEL H. *Wildflowers: How to Know and Enjoy Them*. New York: Dodd, Mead & Co., 1951. \$2.75.

This is for anyone who has ever walked along a country road and paused to examine the uncultivated blossoms beside the path and back under the trees. The author lists hundreds of them, illustrated by either black-and-whites, Kodachromes or pen drawings made upon photographs which were subsequently bleached. A final chapter is concerned with the photography itself. Most of the illustrations were made with a Rollei using a three-inch Tessar and Portra supplementary lens. Many apparently have flash as their light source.

COCTEAU, JEAN. *Diary of a Film*, translated from the French by Ronald Duncan. New York: Roy Publishers, 1950.

This is a fascinating and amusing little book by the well-known poet, recounting his experiences in the filming of *La Belle et la Bête*. While there is much detail about actually setting up the scenes for this remarkable, experimental film, the book, as "diary," is more directly concerned with Cocteau's own turmoils during this period. Poet that he is, the poet is afflicted with becomes the aboriginal boil and his sufferings unique in all history.

Yet it is this which gives the book its major interest, for the man is one of our great contemporaries. The information about the film is valuable,

but the human details are even more so. It is too bad that more of us do not have the pressure of creation (or the inversion or the boil) or whatever it took to produce *La Belle et la Bête*.

SHAW, BERNARD. *Rhyming Picture Guide to Ayot Saint Laurence*. London: Leagrave Press, Ltd. 1951.

Shaw's last but not latest printed work is a collection of his snapshots with a verse text concerned with his village, his neighbors and himself. The pictures are about the calibre of any casual album, but the verse is "bad" only as a genius could make it "bad."

JELAGIN, JURI. *Taming of the Arts*, translated from the Russian by NICHOLAS WREDEN. New York: E. P. Dutton and Co. 1951.

This is an account of what happened in the arts following the end of the N.E.P. and Stalin's consolidation of power in Russia. Immediately after the revolution, all of the arts enjoyed a new freedom in Russia and there was a period of intense experimentation and solid accomplishment. Slowly the picture altered and with the seizing of control of the government by Stalin following the death of Lenin, the secret police assumed control in the field of the arts as well as in all other aspects of life.

Jelagin takes up his story at about this point, as he was growing up under the soviets. He is a musician and his story is largely concerned with that field although he mentions parallel events in the graphic arts.

It is a rather terrifying story although it is told calmly and with no *Out of the Night* atmosphere. But then, the commissars of culture also are quite calm, and quite deadly.

MARTIN, L. C., DSC, ARCS, DIC, AND B. K. JOHNSON, DIC. *Practical Microscopy*. Brooklyn: Chemical Publishing Co., 1951.

This is a fairly complete review of the subject, very useful to the beginning student or technical worker. It includes the usual matter and goes on to chapters on the use of polarized light, ultraviolet and the electron microscope.

Some eight pages are devoted to photomicrography, discussing possible magnifications, practical arrangements of apparatus and measuring exposures.

PRESS PHOTOGRAPHERS

(Continued from page 398)

rapher and reporter were severely beaten, Executive Editor William Hartley sent a letter to leading magazines and newspapers requesting support in the form of statements which could be used to gain congressional action for an adequate federal law.

Hartley said, in part: "... The unfortunate episode in Ellentown must be viewed with the utmost seriousness by every member of the working press. It could have happened to you. ... Federal legislation is required ... making it a criminal offense to offer physical violence against the person of a working journalist. ... It should be remembered that the people of the country are protected against the press by a mass of laws relating to libel and invasion of privacy. It is high time that representatives of the working press were protected against people."

But, meanwhile, the list of attacks on news photographers and reporters grows. Almost every day details of another shocking assault on a cameraman or reporter carrying out legitimate assignments come into the office of the NPPA.

The growing concern of the news photographers' organization is reflected in special statements by leaders of the NPPA printed on these pages.

AMERICAN PHOTOGRAPHY believes that the time has come to bring facts on this distressing situation forcibly to the attention of the men who make our laws and to the American people. Every photographer—whether he is engaged in photo journalism or not—can take a part in this effort by writing to his state and federal congressmen.

It is a discredit to the American people every time a news photographer is bullied and beaten when he is carrying out his legitimate news assignments.

The photo journalist is willing courageously to run the natural risks of his job through tragedies and wars, but he should not be expected also to have to undergo physical mistreatment and humiliation.

Yes, "it is high time"—in the words of Editor Hartley of *Redbook*—"that representatives of the working press were protected ..."

The time is now!

What makes a picture good to look at?

How can you be sure the picture you visualize will be as satisfying on the negative as it is in your mind's eye when you're getting ready to shoot? How valuable it would be to take the guesswork out of planning your pictures, because so often you can't go back for a retake! And even when you can retake, think of the costly material you've wasted.

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4. Chiaroscuro, Tone and Value
5. What to Do and What Not to Do
6. Dynamic Symmetry
7. Linear Perspective
8. Aerial Perspective
9. Application to Pictures
10. Principality
11. Tricks and Psychology
12. Suggestion and Imagination
13. Figures
14. Titles
15. Trimming
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17. Composition in Color
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20. Emancipating the Rules of Composition
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CHILDREN
before my
CAMERA

ADOLF MORATH

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are your pictures of children?

Are you finding that catching a child's personality is a different photo problem — and sometimes a difficult one?

If you've been wishing you could get some good practical advice from an experienced professional photographer, Adolf Morath's big book dedicated to the youngsters — *Children Before My Camera* — is your answer.

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- ★ **Outdoors With the Children**
- ★ **Photographing Children by Artificial Light**
- ★ **Arrangement of Groups**
- ★ **The Moment of Exposure**
- ★ **Processing**

Author Morath, an English professional photographer, stresses the advantage that parents have in photographing their own children because they have none of the shyness to overcome that professional photographers encounter.

You owe it to yourself to add *Children Before My Camera* — a book you'll always be PROUD to own — to your photo library today. Many of the 233 illustrations on the book's 232 cloth-bound 7½x9½-inch pages are full page size and most are accompanied by lighting diagrams.

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Summer seems to be the time when photographic courses blossom. Several announcements have come into the office which offer work of more than ordinary interest. It is too late this year to do anything about the first one, the Third Annual Photo Workshop at the University of Missouri, but it should be mentioned since all photographers should be conscious of what is going on and perhaps be planning ahead for next year.

Under the direction of Clifton C. Edom, sparkplug of the photo work at the School of Journalism, 35 "students" will do a picture story on the town of Hermann, Mo. They will be on their own while they work, but there will be a preliminary briefing and a thorough analysis afterward by a group of working photographers and picture editors.

Previous workshops produced outstanding work and proved the value of the method for intensive teaching.

There is still some time to consider the Advanced Workshop offered at the College of Fine Arts, Ohio University, July 23 to Aug. 4. It will be under the direction of Clarence H. White and will be built around each student's own choice of an assignment. Write the Dean, College of Fine Arts, Athens, Ohio.

Further east, John Doscher again is offering short courses all summer with many fine teachers due at the Country School of Photography for two weeks or more. This year, Maurice Tabard, chief photographer for the French edition of *Harpers Bazaar*; Philippe Halsman, well known for his *Life* covers; Helene Saunders, one of the best-known and best-loved of all teachers; Gerda Peterich, famous for her portrait methods, and many others will be there. You can obtain details from the school at South Woodstock, Vt.

Turning abroad for a moment: The British press photographers seem to be turning to American equipment. Half the awards in the Encyclopaedia Britannica competition were taken with

Speed Graphics. That camera has been the mainstay here for the press ever since its introduction. In fact, it's a well-recognized badge of the working newsman. There seems to be a slight American trend to swing to the smaller reflexes made popular by the magazine and fashion photographers. Perhaps it's just that the other fellow's equipment seems better than what one owns at present.

Tops in the silly photographs to reach this office recently was a publicity handout by the Air Force, of all people, showing the inventor of a dental camera taking a self-portrait of his own teeth. You'll probably see it in your Sunday paper some week when the news is slow.

For some reason AMERICAN PHOTOGRAPHY has received a number of corporation annual reports in recent mails. Many of them are lavish printing jobs, but what attracts attention is the number of photographs used. The Borden Co., for example, has a 24-page report with many color photographs as well as black-and-white, telling a well-considered story of their operations. The photographic market is one which is constantly growing. Photographs tell a story better than words.

And an excellent example of this is *Life's* recent coverage, "Spanish Village." There were 10 pages of magnificent photographs by W. Eugene Smith, one of our greatest photo-journalists. If you missed that issue, look it up in your library.

Camera clubs should look up the possibility of showing a film called, *The Photographer*. It is about Edward Weston and his work, directed by Willard Van Dyke for overseas distribution by the Office of Education, Department of State. It is being released in this country by United World Films, Inc., 1445 Park Ave., New York 29.

A printed copy of the commentary to the film has been separately published and is worth reading for its own sake. That is available for 25 cents from W. T. Lee Co., Monterey, Calif.

American PHOTOGRAPHY

News from the Camera Clubs

by SAMUEL GRIERSON

The Ridgewood Camera Club of New Jersey did a good deed in April. It put on a Festival of Color for the benefit of the women's auxiliary of the Valley Hospital. The club showed color slides and color movies. About 75 of the slides were made by members. Other photographers exhibited, paying \$1 entry fee. Admission of \$1 was also collected. All cash went to the women's auxiliary. As a result, the club gained a lot of good will among the people and plenty of good publicity, the kind that draws new members. It was a good idea; one that could well be used by clubs all over the country.

Teaneck Camera Club of New Jersey recently gave a duration-of-the-war membership to Frank Conley of Bogota when he went into the armed forces. This is a commendable idea. It proves to a member that he is appreciated by his club. When he is discharged, I'm sure Conley will again be an active, dues-paying member. He will know he was not forgotten. This could happen to your club!

The Temple Camera Club is happy with its new meeting place, The Young Men's and Young Women's Hebrew Association in the Boro Park section of Brooklyn. Originally, the club took its name from its first meeting place, the Union Temple on Eastern Parkway.

When I judged their prints early this Spring, I found the members to be enthusiastic and excellent print makers. After much thought, I awarded Alice Schorr first prize and honorable mention; David Schwadron, second; Hy Kay, third; and Susan Sherman, honorable mention.

The Torrington Camera Club located at 19 Farnham Ave. in that fine Connecticut town

of Torrington, celebrates its second birthday in August. Within two years, the club has become active in the town's photographic and cultural life. Members have sponsored two exhibits showing their own work and pictures by other photographers of the community. This past season, Ward Hutchinson, ARPS, AFSA, has judged a series of monthly competitions. That means members got some good advice. Karl Gall is president. At the moment, he is especially interested in hanging travel exhibits from other clubs at the Torrington club's meetings. Cecil E. Harrison is the club's secretary, a good man for the job, I'd say. He sent this information to the correct address—other club secretaries please copy.

The Camera Club of New York brought out its publication, *Camera Notes*, in a new make-up and dress. This began in the January issue. The contents still teem with interest, so the change is for the better because the new binding and size make handling easier. By the way, the January copy reached me late in March! Shall I blame the post office?

The Photographic Group of Philadelphia elected William Bennet, president; Robert Fischer, vice president; Al Dettore, treasurer; Claire Kofsky, secretary. Elected to the board were Martin Clair, Edward Currier, Harold Salden, John Stinger and Joseph Rieser.

The PSA. I wonder who composed that letter? Barbara Green, FRPS, AFSA, deserves better promotion. She is charming, good-looking and capable of making fine photos. But when she goes on a national lecture tour, PSA addresses the promotion piece sent to all camera clubs, exclusively to "fat, balding photographers"! Following this faux

pas are five paragraphs of excellent information. But, for me, all of this is ruined in the sixth and last paragraph in which PSA assumes that "your camera club program could stand a little perking up"! What about the clubs whose programs have been perking all along? Or, those which are quite satisfied with the programs they now consider to be perking? Are they going to like that crack? No one signed this letter. Thank goodness! However, if you would like to have Barbara Green speak at your club (and there may still be time for a booking), write to Jack Clemmer, chairman, National Lecture Program, PSA, West Richfield, Ohio, and say I told you about it.

Pictorial Photographers of America. When Morris R. Germain addressed this group on the subject of "Retouching the Negative," he drew such a crowd that every seat was taken. Stands covered the floor, oozing into the hall. And, the meeting room was large! Germain not only gave a good talk, but we could see what he was doing. He operated a device that projected the negative, his hands and the etching knife upon a large screen.

The Connersville Camera Club, Ind., has a travel salon of about 30 prints ready for circulation. The club is especially interested in exchanging salons with clubs of other geographic localities and members appreciate criticism. Shows sent in will be shown to the Connersville public and to members. There are about 20, each very active. Write to L. Robert Young, 329 W. 27th St., Connersville, Ind., for details and bookings.

The Sierra Camera Club of Sacramento, Calif., publishes an excellent bulletin, *The Gammagram*. It's edited by Walt McCuiston. The typography makes reading easy and the items are readable. Reproduced in a recent issue is club's print-of-the-year by member, Bill Cato. Other winners are also shown on *The Gammagram's* pages.

The Berkeley Camera Club, a lively group of California photographers, elected Harriet Nealand editor of its bulletin, *The Shutter*.

Camera Clubs and Salons

This happened early in the year, and although *The Shutter* has had plenty of exciting items, Miss Nealand promises more excitement, including cartoons galore.

The Green Briar Camera Club, Chicago, has long been noted for top black and white photography. This spring it staged the second successful color slide salon. Color division chairman, Conrad R. Emanuelson, was elated with the results, the quality of the work and the interest shown. This second salon was under the able direction of Raymond Boedigheimer.

The Hypo Club, New York City, lost one of its ardent members this spring when Flora K. Howes died. Photography in the area suffered a loss. Over a period of years I had many contacts with Mrs. Howes on photographic matters and always found her charming, cooperative and helpful. Her husband, Newell, survives. He also is an amateur photographer.

Vailsburg Camera Club, meeting in the Ivy Street School, Newark, N.J., held its Sixth Annual Interclub Competition. B. Erle Buck-

ley, Harvey Falk and Carl N. Sanchez, Jr. made up the jury. The 100 prints receiving the highest number of points are hung in the Newark Museum for a month after the judging. I plan to see this show and to tell you more about it next time.

Rose Slide Winners Are Announced

Winners in the second annual International Rose Slide Exhibition have been announced by the sponsors, the Berks Camera Club and Reading Rose Society, both of Reading, Penna.

A slide of a single rose won first place in class A for Norman E. Weber of Bowmansville, Penna. He receives the William Diller bowl. Other class A awards were Mahlon Schildt, Reading, second place; and Floyd A. Lewis, Hollis, N.Y., third place.

All three places in class B went to Irma L. Carter, Manhattan Beach, Calif.

Harold A. Cowles, Webster, N.Y., won top honors in class C with shots of a blooming rose. T. H. Knepp, Stroudsburg, Penna., received second place and Burl Sammans, Sedalia, Mo., third.



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SALON CALENDAR

Salon	Address	Closing Date	Entry
89th International Salon of Photography (Aug. 8-Sept. 18, 1951)	Edinburgh Photographic Society, 16, Royal Terrace Edinburgh, 7, Scotland	July 1	Monochrome and color
Fourth International Exhibition of Pictorial Photography in Denmark (Aug. 12-26, 1951)	society of Pictorial Photography, c/o Mr. Aage Remfeldt, Havdrup, Denmark	July 1	
Seventh International Exhibition July 4-8, 1951	Exhibition Secretary, Waverly, Poiwithen Road, Penryn, Cornwall, England	July 1	
Fifth Salon Fotografico Internacional (July 15-Sept. 15, 1951)	Salon Fotografico Internacional Baleario de Panticosa Don Jaime 1, 18 Zaragoza, Spain	July 10	4 prints
July 30-Aug. 11, 1951 Witwaterstrand International Salon of Photography	P. O. Box 2285, Johannesburg, South Africa	July 14	
10th Sao Paulo, Brazil, International Salon (Sept., 1951)	Ray Miss, 1800 N. Farwell Ave., Milwaukee 2, Wis.)	July 15	Monochrome and color
Fourth Annual Hartford Salon of Photography and Color Slide Exhibition	Raymond J. LeBlanc 234 So. Quaker Lane West Hartford, Conn.	July 17	•
First New York State Museum Salon of Scenery Photography (Aug. 1-Sept. 30, 1951)	W. J. Schoonmaker New York State Museum Albany 1, N. Y.	July 25	4 prints, N. Y. state scenes only
28th Iris International Salon of Photography (Sept. 1-15, 1951)	Mr. L. Verbeke, Secretary Iris 435 Lackborslei Deurne-Antwerpen, Belgium	July 26	Monochrome and color 4 prints •
12th Annual North American International Photographic Exhibit (Aug. 30-Sept. 9, 1951)	Photographic Exhibit Administration Bldg., State Fair Grounds, Sacramento, 17, Calif.	July 27	4 black and white, 4 color, 4 color slides •
12th Annual Vancouver International Salon of Pictorial Photography (Aug. 22-Sept. 3, 1951)	Pacific National Exhibition Exhibition Park, Vancouver, B. C., Canada	Aug. 3	•
1951 Dixie International Exhibition of Pictorial Photography (Aug. 15-29, 1951)	Dixie Camera Club Box 4373, Atlanta, Georgia	Aug. 4	•
Second Southgate International Colour Slide Salon (Sept. 10-22, 1951)	W. J. Linbird, 22 Wynchgate, Southgate, London, N.14	Aug. 11	4 slides
12th Annual National Photographic Exhibition of Cuyahoga County (Aug. 15-19, 1951)	Mary-Jane Matheson, 12317 McGowan Ave., Cleveland 11, Ohio	Aug. 11	4 prints
Western Counties Photographic Federation Western Salon of Photography (Aug. 27-Sept. 8, 1951)	J.A.T. Lanfear 56, Lemon Street Truro, Cornwall, England	Aug. 11	Prints and slides
11th International Focus Fotonalon of Amsterdam (Sept. 15-30, 1951)	Foto Salon of Amsterdam Zuider Stationsweg 33 Bloemendaal, Holland	Aug. 20	4 slides Unlimited Color slides
Second International Salon of Photography (Sept. 22-30, 1951)	Jonkopings Fotoklubb, Livgar Sjöberg, Barnarpstegen 32, Jonköping, Sweden	Aug. 25	4 prints
The London Salon of Photography 42nd International Exhibition (Sept. 15-Oct. 13, 1951)	London Salon 26-27 Conduit Street, New Bond Street, London W.1., England	Aug. 29	(Color eligible)
The Swedish Master Competition, Box 3221 Stockholm 3, Sweden	12th Swedish Master Competition and Second Stockholm Salon of Photography (October, 1951)	Sept. 1	3 prints
Northwest Photographic Salon (Sept. 15-23, 1951)	Washington Council of Camera Clubs, Inc., Western Washington Fair Association, Everett, Wash.	Sept. 5	•
Fourth MPS International Salon of Pictorial Photography (November, 1951)	The Mysore Photographic Society Sri Rammandir Road, Bangalore 4, India	Sept. 20	•
Mississippi Valley Salon (Oct. 29-Nov. 10, 1951)	Mr. Alvin W. Prasse, 4125 Botanical Avenue St. Louis 10, Missouri	Oct. 17	•

* Photographic Society of America rules observed. Please submit salon calendar notices at least eight weeks in advance of publication to: The Editor, AMERICAN PHOTOGRAPHY, 421 Fifth Ave. So., Minneapolis 15, Minn.

GRIERSON'S

word
in
edgewise



Samuel Grierson, ARPS

THE KODAK INFORMATION CENTER in Grand Central Terminal, New York City, is a place where you can really enjoy yourself. I stop in whenever possible. The center is located behind that grand display of color at the east end of the terminal and the entrance is not hard to find. High pressure specialists do not give a sales talk. Kodak products are on display, of course, and one can inspect them with ease, ask questions concerning them and receive intelligent and enlightening replies.

A well-hung print show is always on view. These shows are changed from time to time. During my visit the work of Yusuf Karsh was on display, and I couldn't have asked for anything better. His fine portraits of such celebrities as Frank Lloyd Wright, David Low, John Lewis, Eleanor Roosevelt, Dwight Eisenhower, George Bernard Shaw and others were masterful. Karsh had one shot in color which had the place of honor on the wall; it was a delicate and thoughtful study of Pope Pius XII. On the opposite wall hung a series of industrials documenting the Canadian steel industry. They were good, but I still rave about the portraits.

I had a very nice chat with David Segal, who has been with Kodak for 35 years and is very happy. While I talked to Segal, Helen Holbrooke, well-known free lance came along. She'd just purchased a ticket for New Mexico, where she will document the Indian. She was very interested in Kodak's new 35mm Signet and will probably use one in the Indian country.

Then I met Frank H. Wakeley, the manager of the Center. He was a most cordial host and showed me much the casual visitor might not see. We went out on the balcony where the large color transparency hangs. I saw just how it was hung and realized more than ever its stupendousness.

To top off everything, David Segal got out a camera and took a photo of Wakeley and myself in a very happy pose. After the

third try the flashbulb worked! But, good enough.

The Hudson County Photographers' Show was the main cause for my trip to Jersey City. This fourth annual event is sponsored by the Photo Club of Jersey City. I understand that Howard C. Duncan is the moving spirit of the organization. It was a very good show. But, they do need a live publicity man. This is the fourth year of the show, yet the first to come to my attention. Next year I hope I am invited to the grand opening which includes coffee and cake—and I do mean coffee and cake as the affair is held in the Bergen Branch of the Public Library—if you follow me!

Six camera clubs participated—Snyder High, West Shore, Tri-County, Lincoln High, Stevens Institute and the Photo Club of Jersey City. Besides the clubs, there were nine unaffiliated exhibitors.

One hundred and twenty-six prints were shown. The four by William Armbruster were most interesting. These were bromoids of exquisite quality and picturesque beauty.

Samuel Grierson, ARPS, and Secretary of the Pictorial Photographers of America, (to note a few of the honors he has earned) contributes his informal monthly column on personalities and events in and around New York City. Mr. Grierson manages to keep up with almost everything that happens in that busy area, but will be happy to have you write him at 1155 Dean St., Brooklyn 16, if you have an interesting item. Camera club secretaries, too, are requested to send copies of their organizations' publications directly to Mr. Grierson, who acts as editor of "News from the Camera Clubs."

Armbruster, now about 80, is an old time exhibitor, and older readers of this column may recall seeing his name in salon catalogs. These four pictures were made some 20 years ago, and they are as fresh and new today as they were the day they came from the chemical solutions. Because reproduction might not do justice, I won't let my readers see them. Other pleasing prints were *Mystery House* by Samuel J. Hall. *Abandoned* by W. P. Kent and *Clipped* by Anthony Santamauro.

Donald H. Smith titled his good portrait of a man, *Church Sexton*, but there was nothing in the portrait to identify the man as a sexton. Calling him a sexton does not make him that. In short, Smith depends upon the title to tell his story. If he is a photographer, he should depend upon the camera to do that.

And I wonder if I liked Ralph Mayer's *The Skylight*? The print was good but Mayer extended the lines formed by the objects in the picture. He's run these lines right across the mount making a veritable criss-cross of ruled ink lines on the mount. Mayer did make me stop, look and think and that is something in his favor.

There were four color prints in the exhibit, all by Samuel L. Fialk.

A committee member especially called my attention to the fine support, backing and interest given this project by the Jersey City Museum Association, which defrays cost of printing and mailing invitations and provides the gallery. Edmond Miller, president of the Association and head of the Library, and his hard-working secretary, Miss Murphy, grow more enthusiastic each year over the project. And I say, who can blame them!

Tops in Photography, managed and run by the Metropolitan Camera Club Council, Inc., is a popular affair. I reached the Statler Grand Ballroom at about 7 p.m. and was lucky to get a seat. Would that Frank Liuni

had been present to see the success of the council. By the way, will someone please have the word, founder, put after his name on all printed matter? If there is any sound reason why this should not be done, I will be happy to quote the reason right in this column when signed details reach me.

I had a grand time at this 1951 Tops, especially before the programmed show began. It was in that interval I did my hand-shaking, meeting so many friends that my hand is still sore. This social hour is the best part of the clambake.

There was an exhibit of 411 prints hung during the day. Some job! One print, *Rediscovered*, by Doris Martha Weber, APSA, of Cleveland, Ohio, was reproduced in the May issue of this magazine. Carl N. Sanchez, Jr. made up the list of exhibitors invited to hang, addressed and mailed the invitations and did all correspondence for the exhibit. Fine prints, I thought, at least those that I examined. With the crowd and all that was going on I am frank to state I did not look at every print.

Quested L. Elgar, president of the council, took over the job of master of ceremonies. Joseph E. Costa of the National Press Photographers gave a talk in two parts. The first, covering his trip to Alaska and Japan, was very interesting. The second part, covering ways of presenting a picture was instructional. Many seemed to

like this part, too.

Next came color slides from the PSA. These were a collection of top slides, each with a notable salon record or other outstanding honors. Paul J. Wolf, APSA, color man of these parts, read the script. There was soft music, too. I liked two of the slides well enough to wish I could take them home—*Winter Pattern* by Robert S. Beese of State College, Penna., and Jack Cannon's surrealist print entitled *Premonition*. As for the rest, I'll leave them to their salons, honors and past glories, although I will admit that most had certain admirable points and were worthy color works.

Amid the utmost confusion Norris Harkness on behalf of the PSA presented Mabel Scacheri with a deserved award. These happy people then had their picture taken. Magazine awards in the shape of medals—no, they were medals—were given to certain photographers for excellent work and the use of their pictures. Norman C. Lipton did the honors here, and his sheet should be proud of him. Some valuable door prizes, donated by local dealers and manufacturers, were awarded.

The program closed with the showing of a motion picture made by the members of the Amateur Cinema League. Joseph J. Harley, president of the League, made some introductory remarks. Featured in the cast were Barbara Green and Victor H. Scales.

I did not sit through this picture. As I mentioned, the place was packed and from the applause I would say that everyone was happy about everything.

May this happy spirit be evident in all future Tops. My bones tell me that that wish will come true so I will not have to pray. Instead I will pray for better programs.

Thomas C. Colt, Jr., director of the Portland Art Museum—Oregon, that is—sent me on request a mass of data on museum policy. Here is one item for the consideration of salon directors everywhere! There has been much whispering on the subject of costs. The subject I will admit is a poser. Many feel that the usual \$1 entry fee is all traffic will bear. Yet this often does not even cover the costs of stamps for the return of prints. The Pictorial Photographers of America raised the fee to \$2 and came out in the red in 1949! A few, a very few others raised the ante. But, not having access to their books, I can only guess that the extra dollar was of no special help.

My thought here is that too few salons raised the fee. There are enough at \$1 to satisfy the average exhibitor and only the ardent die-hards submit to those charging more. From the announcement and prospectus of Oregon Photography, 1951, it seems that Colt and his associates have come up with a gimmick that will be of profit to any salon and be kind to the pocketbooks of those entering work.

First, they charge a flat registration fee of \$1 per person entering prints. This is non-returnable. Second, there is an entry fee of \$1 per print. However—and this is important—entry fees for work not accepted by the jury are returned. It's as simple as all that and everyone should be happy. Those whose pictures are hung pay a higher price than those less fortunate. And so they should, for they receive the glory, the fame and the publicity. I like the deal.

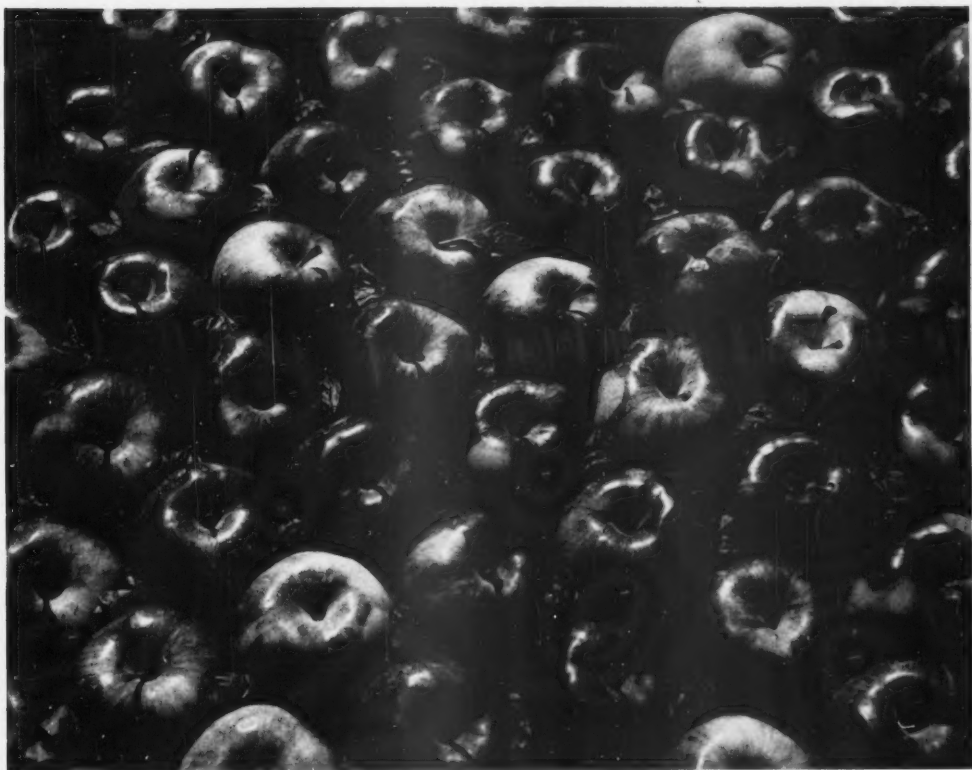
As for the kitty, let's look at some possible figures. A show of 400 prints by 100 photographers would mean \$500 for the treasury, plus let us say, \$200 from the 200 whose work did not meet the critical standards of the jury. Figures are based on the premise that 300 sent in prints. This would mean \$300 at the old \$1 fee or \$600 at the \$2 rate. Thus the Colt-Portland system means more in the till no matter how you look at it and is far less discouraging to those whose work gets the old thumbs down in the judging.



Light Pattern

Fred W. Aspinall

FRED W. ASPINALL, a camera club enthusiast near College Point, N.Y., demonstrates the simplicity of producing pattern shots at night. It requires some forethought to balance various elements as well as he has done.



Apples
Harry Miller

THE PATTERN-SHOT of fancy packed fruit was given first prize in the class A open competition at the Brooklyn Camera Club. Samuel Grierson was the judge.



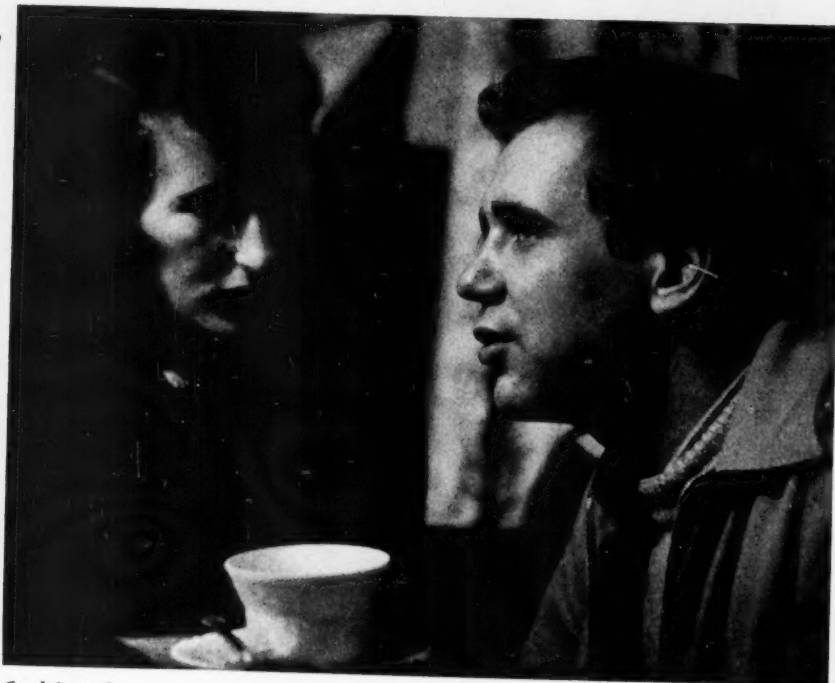
In for a Landing
Edward Vanghel

This print received a first place award in the advanced class in a competition held by the Science Museum Photographic Club, Buffalo, N.Y. Made with a Rolleiflex in late afternoon, exposure 1/200 at f/11 with a K-2 filter on Super XX roll film. The sun was so low that the rays were almost parallel with the gulls.

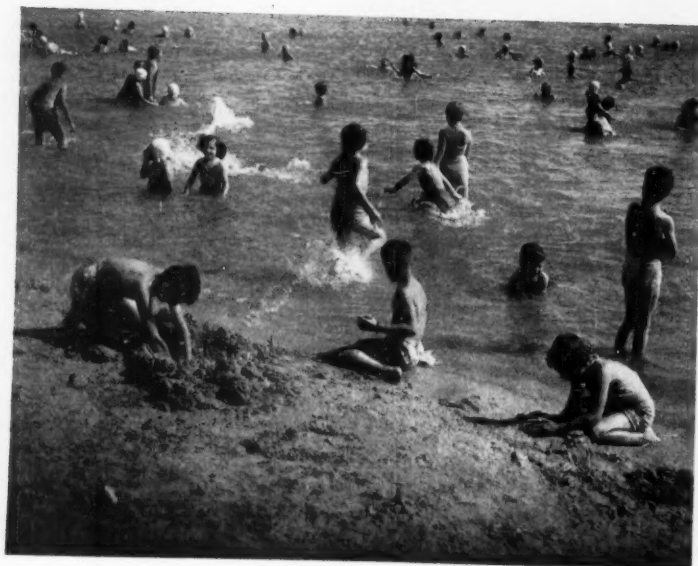
CAMERA CONCEPTS IV

University of Wisconsin Photo Salon

2.



Carl Stapel



Shirley Sweet

3.



THE RECENT SALON at Madison, Wis., is the fourth college show sponsored by the Wisconsin Union Camera Club and the Wisconsin Union Darkroom Committee.

The 125 prints and 173 transparencies entered were somewhat uneven in quality, many lacking a sound technique behind them. However, the 50 prints and 46 slides selected indicate an originality in view-point and approach to photography which show considerable promise of future growth.

The print at the right shows the judges, Leonard Good, assistant professor of art, University of Wisconsin, George B. Wright, editor of *American Photography*, and Warner Taylor, a PSA judge of long standing.

M. Leidluer





A letter from LONDON

THE PRESENT SEEMS as appropriate a time as any to take stock of the things going on in the photographic world in Britain and perhaps to make a few comparisons with the state of affairs in America. One thing is very certain. There is no diminution in the enthusiasm and keenness in our hobby, sport, job—call it what you will. You have only to put two or three photographers together and you need bother about nothing else, neither food, nor drink, nor entertainment. They'll get on.

The clubs and societies all seem to be flourishing. In my own club we are faced with a really serious problem. Are we to allow unlimited membership which will soon mean new and larger premises or are we to restrict the list in some way? I don't know whether your clubs are faced with these problems but in Britain there are, broadly speaking, two kinds of societies. One is entirely photographic and accepts only active and serious workers. The other is open to anyone and augments its income with dances, socials, concerts and what-have-you.

I expect you in the States have plenty of people in each community who are joiners, the kind of folk who will join anything to get to know people or for some other inscrutable purpose but who may have little or no interest in photography. My own club has always tended to discourage these people but there is always the fear that one may lose potentially good workers.

Do your clubs make any distinctions between amateurs and professionals? There is very little of it here, except as a rule, the amateurs are incomparably better than the pros!

I don't know how you find it but there are far too many exhibitions here. Every little tin-pot club seems to think that it must establish itself first of all by running an international exhibition. The result is that all the club

secretaries and the members are bombarded with entry forms. Most people just haven't got time or money or inclination to turn out work, good work, on that scale. And most workers hate to keep on sending around duplicates of past successes, which is an easy way out. The result is that there is a thinning out of good work, if not a lowering of standards, in many of the provincial exhibitions.

And here, perhaps, I might make a few observations on nomenclature. You seem to call nearly all your exhibitions "salons" while we are somewhat chary of the use of the word. Personally I have a theory about this, (it is entirely my own, by the way), which is that France, Paris in particular, is the privately-hoped-for-paradise of all Americans. Therefore you are much more ready to lap up the name "salon" than we are! Also our own London Salon stands in a rather peculiar position, descending as it did from the famous Linked Ring. To at least the older photographers it has retained a hallowed significance. So we have been rather shy of using it and have settled down to the more cumbersome, "international exhibition."

I think this word business is quite interesting. I don't think it is a waste of time to say something about it because after all our languages do differ quite a lot. Each of us uses some words which sound "rude" to the other man yet sound quite ordinary to ourselves. I think we should get over the feeling that when you talk about "The Little Bend Salon" you are any more pretentious than we are when we speak of "The Mudcombe-on-Ooze International Exhibition of Photography." It's the same thing said a different way.

When we get AMERICAN PHOTOGRAPHY or—dare I whisper it?—any other of your photographic magazines, you can guess that our mouths water at the sight of much of the apparatus that you have and we have not. Some

of this is due, of course, to our shortage of dollars but I'm sorry to say that I think a great deal of it is due to the shortsightedness of our manufacturers. Twice—after the first war, and then after this one—they had a glorious chance to put their brains to steep and turn out something really original. But 9/10 of them have either gone on with the same old stuff or have spent years tooling up to make slavish imitations of much of the Continental gear. It has been so slavish that they have copied much of it, faults and all. Much of our stuff is beautifully made but much of it, cameras especially, is far too heavy. There is a popular superstition here that one of our most famous old camera makers, who went broke a few years ago, did so solely because the supply of lead began to dry up and they could not find anything else to make the cameras heavy enough!

I am having a little quiet chuckle to myself over the advent of your new Kodak Portrait Lens. The reason for the chuckle is this: We have always looked upon your country as the home of the diffused focus objective (soft-focus lens, to you). I can well remember my excitement when I saw the first movie long ago, photographed throughout (by Karl Struss, I think) with one of these lenses. At that time your markets were flooded with them: the Struss, the Kalosat, the Verito, the Port-Land and scores more. Then in the craze to return to the 1880's with the equivalent of f/90 definition, the whole lot went overboard. It was to such an extent that, as I wrote in an article in last year's *American Annual*, some of you didn't even seem to know what a soft-focus print was when I put it into an Anglo-American portfolio. At that earlier date there was hardly an advertisement in your magazine that had not some luscious example of this soft-focus work to illustrate it. But it all disappeared for a time.

Stuart Black, FRPS

Winners in the 1950 Fire Foto Contest:



First Prize

Reginald McGovern, *Tribune*, Redwood City, Calif.; Frank Riemer, Jr., *Sentinel*, Milwaukee, Wis.; and Edgar M. Sachs, *New Era*, Lancaster, Penna., were top prize winners in the First Fire-Foto-of-the-Year contest sponsored by the National Press Photographers Association and the National Fire Protection Association.

Five honorable mentions were awarded. These went to E. T. Dumetz, *Gazette*, Charleston, W. Va.; Joe Goulart, *Eagle*, Wichita, Kans.; Donald J. Krohn, Wisconsin Rapids *Daily Tribune*; Ted Kell, New York *Herald Tribune*; and Tony Spina, *Detroit Free Press*.

First prize winner, McGovern, was home when he heard that a California chemical plant was on fire. When he arrived, he had one unexposed holder left. He used one side for a general view of the fire. Then he cocked the shutter and waited. The plant exploded. With the resulting picture, *WHOOM*, McGovern won first prize of \$250. "When the explosion came," he said, "it felt like someone stuck my head into a blast furnace."

Riemer, the youngest news photographer in Milwaukee, won **second prize** of \$75 when he snapped the picture,

Second Prize



Terror in the Night, and helped rescue five people trapped in an apartment. He warned the people not to jump, then directed firemen to the smoke-filled second floor.

When Sachs snapped *Childhood Dream Come True*, he won **third prize** of \$50. The children were in school when the fire broke out. Sitting outside, they finally realized what had happened and started to laugh, "The school's burned down. No school tomorrow!"

Says Sachs, "The faces of the kiddies express all their thoughts and the thoughts of all school pupils of all time."

Judges for the 1950 contest were: Harold Blumenfeld, editor, Acme Newspictures; Joseph Costa, King Features, chairman of the NPPA board; William C. Eckenberg, *New York Times*; Melvin R. Freeman, NFPA public relations manager; and Sid Mautner, executive editor, International News Photos.

In 1951, the Fire-Foto-of-the-Year contest will be held again. For more information, write to M. R. Freeman, public relations manager, National Fire Protection Association, 60 Batterymarch St., Boston 10, Mass.

Third Prize



Graflex Diamonds Awarded to Three

Three Graflex Diamond Awards for outstanding contributions to photography have been given to the top winners of the 12th annual *Editor and Publisher Photo Contest*.

Walter Davis of the *Miami Daily News* received the first diamond for *Flying Reporter*. He took the shot when a woman reporter was upset by a large wave as she tried to step from a small boat to the steps of a light-house. Davis also was honored by having his picture hung in the Hall of Fame at Kent State University.

For *Airborne*, an action photograph of a midget car race crash, Carl Franks, of the Cedar Rapids (Iowa) *Gazette*, received the second prize.

The third prize and diamond went to Harry Hirsch, New York *Daily Mirror*, for his capture of the grief of two brothers parting as one went to war.

The diamonds were presented by Graflex, Inc.

Summer Workshops Open in New York

Two summer workshops at the New School of Social Research, New York City, opened in June.

The first, "Creative Possibilities in Photography," includes assignments, criticisms and round-table discussions. It is planned to cover photographic technique and magazine assignments for black and white. The opening date was June 19.

The second, on outdoor color photography, began June 20. It includes six sessions and two field trips.

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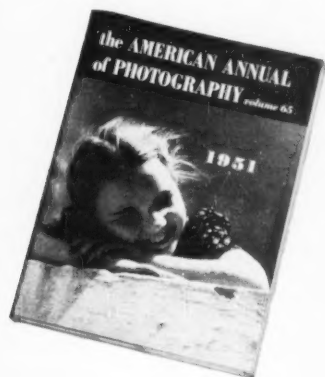
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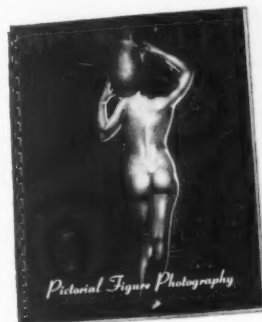
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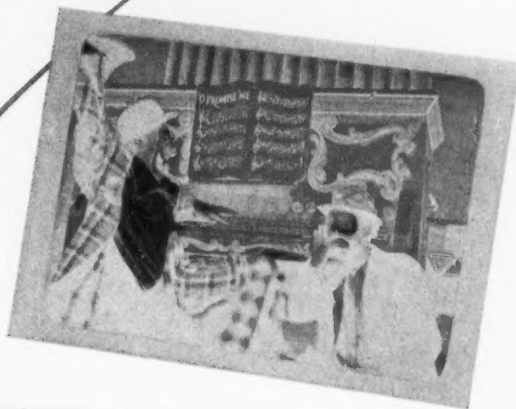
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